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AUGUST 1992 NO. 14

CINEMA

Papers ^{\$5}

EXCLUSIVE

JAMES CAMERON INTERVIEW
'TERMINATOR 2: JUDGMENT DAY'

ARND BRONKHORST
ON JAMES CAMERON'S
TERMINATOR 2: JUDGMENT DAY

FILM

DENNIS O'SOURKE ON
'THE GOOD WOMAN OF BANGKOK'
AUSTRALIAN SUCCESS AT CANNES
'BREATHING UNDER WATER'

FILM FINANCE CORPORATION / JACQUES DEMY
FESTIVAL ROUND-UPS / LE CINEMA AUSTRALIEN

ILLUSTRATION BY MICHAEL PETERSON FOR CINEMA PAPERS

SCHWARZENEGGER



It's Nothing Personal

TERMINATOR 2 JUDGMENT DAY

ARNOLD SCHWARZENEGGER "THE TERMINATOR" in "TERMINATOR 2: JUDGMENT DAY" with LINN HARTUNG, ROBERT FORSTER, FREDERICK FICHEL, JEFFREY DEAN WINTER, ANDREW AUSTIN, LIGHT & MUSIC BY CARLO RUFF, MARK GARDNER, AKA, RICHARD HARRIS, JOSEPH PENCE, II, JOSHUA DREXLER, AKA, BULLY RACK, STOPPAGE, ALVIN, JAMES HUNT, AND MURRAY CLOSE, THE JAMES CAMERON & WILLIAM WISNER STORY, JAMES CAMERON

FROM SEPTEMBER 5
AT CINEMAS EVERYWHERE

ULTRA VIOLET PRESENTS
A FILM BY JAMES CAMERON



CINEMA

JENNIS G. ROBERT AND THE 2000 RESULTS OF MICHIGAN

DATE: 11/15/2015 11:50:19 AM TIME:

DOI: 10.1002/for

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REPRODUCTION & DISSEMINATION

ALBANY COUNTY-IP LISTING

Abstract

1. **THEORY** - The theory of the firm is a model of the firm's behavior. It is a set of assumptions that describe the firm's goals, its production technology, and its market structure. The theory of the firm is used to analyze the firm's behavior in different market structures.

2. **PRODUCTION TECHNOLOGY** - The production technology is a set of assumptions that describe the firm's production process. It is a set of assumptions that describe the firm's inputs, its outputs, and its production function. The production technology is used to analyze the firm's production process.

3. **MARKET STRUCTURE** - The market structure is a set of assumptions that describe the firm's market environment. It is a set of assumptions that describe the firm's competitors, its customers, and its market power. The market structure is used to analyze the firm's market behavior.

4. **THE FIRM'S BEHAVIOR** - The firm's behavior is a set of assumptions that describe the firm's decisions. It is a set of assumptions that describe the firm's production decisions, its pricing decisions, and its investment decisions. The firm's behavior is used to analyze the firm's overall performance.

5. **THE FIRM'S PERFORMANCE** - The firm's performance is a set of assumptions that describe the firm's results. It is a set of assumptions that describe the firm's profit, its market share, and its growth. The firm's performance is used to analyze the firm's overall success.

LE CINEMA AUSTRALIEN

Scott Murray

France has been a happy hunting ground for Australian films in the past few months. Apart from the triumphant success at Cannes of Jocelyn Moorhouse's *Proof* and, as a lesser degree, Lisa Berkeley's *Holiday on the River* (Kino), there was the more significant (but less heralded) opening of the Centre Georges Pompidou's retrospective of Le Cinema Australien.

This event, one of the largest ever held in the world in a national cinema, includes 84 separate programmes screening Australian film production from footage of the 1896 Melbourne Cup to *Proof* (which opened the season). Rarely have critics, and film lovers, had the chance to see contemporary language a national cinema's development and cultural standing.

The event originates out of discussions between the Australian Film Commission and the Centre Pompidou in 1988. The deal was brokered by Sue Murray, the AFC's Director of Marketing, and Victoria Trade Co-ordinator Patricia and Special Events, assisted by project co-ordinator Sue O'Neill. In Paris, Jean-Loup Pasoli (Cinéma centre) to the Centre) oversee the whole operation with Claudine Thévenet (who lived for a time in Australia) supervising the programme and the publications.

The selection of films has been widely applauded by those who have so far viewed the programme, though inevitably some questions will be raised. Final decisions were made by Pasoli, after extensive consultation with the AFC. It's known film is now evaluated, that it shows the results of a decision based on a prior viewing.

As well, some films of importance were not selected because the programme might have begun to look like a homage to certain directors only (George Miller etc.). As it is, there was Peter Weir retrospective, which was first screened at the La Rochelle Film Festival in July, which Pasoli also runs.

Publications

As with all Pompidou film events, there is a large and expensive reference work, plus smaller programme booklets. For the first time ever, the reference book was written outside France. Though French critics are as knowledgeable as any on most world cinema, it was felt too few Australian films had been seen in France to provide the basis for an in-depth overview.



Centre Georges Pompidou

cinema australian

In collaboration with the Australian Film Commission

**29 May
14 October 1991 Salle Garance**

Contributions to the book include Adam Martin (Short Films) Megan McCarthy (Documentary), Phillip Adams (The New Wave), Delta Burke (Australia and Asian Issues), Graham Sharkey (1896 to 1971) and Ross Gibson (Formative Landscapes). There is also a Preface by Gough Whitlam, as well as a Tableau (of historic social and political events linked with cinematic highlights), 31 biographies and Credits of all the film shown. Films of the 1970s and 1980s were covered by this author, who also edited the text. The whole book was then translated into French (under Thévenet's supervision). An English edition will be published in Australia next year.

The Opening

The season opened post-Cannes, allowing the AFC and the Pompidou to secure some publicity in the Festival. But the real groundwork had already been done when the AFC invited representatives of the key French media to Australia in March so that they could prepare stories in time for the opening by Henri Belair's case, that news is beautifully researched, its pages in *Le Monde* on 29 May, an unheard-of amount of coverage.

Long post-Cannes also means the AFC could capitalise on their featured Aus-

trian who had gone over to Cannes (Jocelyn Moorhouse, Lisa Berkeley, Ian Pringle etc.). Others, including Gough Whitlam, were flown in. Post-Cannes began with a cocktail party at the Australian Embassy in Paris on Monday 22 May, supported by the Australia France Foundation. This is shown in one of the best programs in Paris (15c), and has a view from the residence that alone justifies Whitlam's decision to Prime Minister to buy the site. The Ambassador and Mrs Edward Pasoli (Australia's first female ambassador) were there. In attendance were Whitlam and Barry Jones (MP). Other upcoming leadership battle was a much discussed topic, Chris Noonan (Chairman), Cathy Robinson (Chief Executive), Sue Murray and Victoria Trade of the AFC, Madame Schneider (President), Jean-Loup Pasoli and Claudine Thévenet of Pompidou, actresses Pierre Asenot, producer Alan Deppa, Danielle Heymann, cultural editor of *Le Monde* Pierre Gaultier, scholar and professor, various Australian filmmakers, plus many others from the film and cultural worlds.

The next night was the formal opening at the Beaubourg Centre, the building every consider marks among the world's lights. But at Pompidou staff are only too quick to point out the Centre is a non-stop public space with 25,000 attendees per day. And each of them, even if they don't intend it, is becoming increasingly likely to see the rare pictorial material for the Australian event. This is cultural presentation on a massive scale.

Pasoli, Noonan and Whitlam were chosen to open the proceedings. As usual, Whitlam was witty and insightful, giving the French a taste of (European) sophistication which may prove hard to find on viewing the tape. Several of the Australian delegates were then presented.

The whole procedure (minus Whitlam) was then repeated in another cinema hall as hour later because the number of people who had turned up was so high that an overflow cinema had to be opened.

After the two screenings of *Proof* (which was being rushed out by one to the second cinema), guests walked in the way Pompidou loves for drinks and chatter. The film went down rather well, though some felt it was inappropriately thin choice for an event honouring the peaks of Australian cinema. The whole reaction to, and knowledge of, the event was extremely pleasing.

The next day the programme began: three films a day from 25 May to 14 October (with the obligatory August break). Each of the 197 films is screened three times, spaced apart, giving French filmgoers a chance to catch up on those films with good word of mouth.

On the first day, the programme was *The Last of the Mohicans* (Tim Burton), John Barrow's surreal *U.S. Film, His Kind of Movie*, and Ian Pringle's *From, Wrong World*. The next day began with a bracketing of two shorts, Paul J. Hagan's *Getting Me* and Mervyn Bennett's *A Day of It*, with Pascale Malouin's 1993 classic, *The Chorus*. Theron followed, in striking contrast, by Richard Lawrence's *Slaps in Spanish* and Philip Noyce's *Dead Calm*.

Some have felt the selection of films on a particular day to be somewhat, i.e., *Panopticon* should have played three classics in succession, or three thrillers, or whatever. But this very variety is evidence of the diversity of Australian cinema (at least at the top end). One must also take into account that *Pan* is the cinema paradise of the world, with more than 500 films screening a week. Getting anyone to for even a single film is a significant achievement.

And, as far as reviews have been good and bad: *Panopticon*, critics have been taking note. It is too early to say just how the major French critics will treat it: the entire series, but a reaction of any sort is crucial to a widening critical debate on Australian cinema.

What is known by many, both, has little dismayed or written about in the media at large: is that French critics have been largely responsible for the critical panopticon of the world's most applauded directors. American directors such as John Ford, Howard Hawks and Douglas Sirk owe much of their present reputations to French reevaluation work. *Arthur Penn* (Wald, director) *John Berry* (Métropole exclusively) credit critical recognition to Pierre Bessier. Then there are the cases of *Les McCarty*, *Nicholas Ray*, et al.

More recently, the French critics, and the Centre Panopticon, have been widely responsible for spreading acclaim on several national fronts. The Panopticon recently held a tribute to the cinema of General and Asian US86, marking the premiere presentation on Russian film. It was not long before films from the area were popping up in film festivals all over the globe. Articles and reviews soon followed.

After Australia in the Centre Panopticon comes the Mexican cinema, and one can already see *Ignacio* film turning up in the Melbourne and Sydney circuits. As well, the old *panopticon* from *The Age*, et al., where an American renaissance, may start filing back the occasional item on cinema south of the border. And so it goes.

All in all, the Centre Georges Pompidou event on *Le Cinema Australien* will have repercussions long into the future. Let us hope that those who see (parts of) this nation and eventually worked programme will write with the same enthusiasm and joy with which the whole event was organized. ■

THE EDITOR CINEMA PAPERS

DEAR SIR,

As two of the members of Hazzard Productions and of the sound editing team that worked on the feature *Dead to the World*, we would like to thank you for the extensive coverage given to the film in your May 1994 issue.

However, we found that a release in the columns of the outstanding film film, one of the published version of the interview with Hazzard Productions has a pronunciation on which the original manuscript of the interview did not possess. In the end, in the editing process, the suggestion that we understand the efforts and achievement of other workers in the field of sound recording/editing/mixing/processing was the best. Nothing could be further from the truth.

We respect your position in editor of the magazine and realize that your job is not an easy one. We do not want to make this letter a criticism of your editing decisions. We merely wish to let the record straight in relation to what we were trying to say in the interview.

We wanted to explain the manner in which we had worked to make *Dead to the World* sound track interesting and successful. We want to clarify the different ways in which we approached both the concept and the realization of the track. We did not claim and did not wish to be said as if we claimed, that our work was in any way better, or more thorough, than sound work done on other Australian films.

As friends and colleagues of many of those involved in film sound we have the utmost respect and admiration for their work - work the excellence of which has been recognized worldwide.

We are sorry if anyone has been offended by our (considerable) rearranged (and rewritten) comments and hope that they will understand as only someone working in sound possibly can that making our track up appearing (or interesting) was intended. Again, our apologies.

Sincerely,

Andrew Pinn and Ashlieen Parr

THE EDITOR REPLIES

The first response to this cartoon is to point out that Hazzard Productions was not pleased with the interview prior to publication that it sought, and received, permis-

sion to reprint it for use as press material in the Cannes Film Festival. Strange now this national dissemination.

It is true, though, that the interview has been do-ho-ho-ho: reason to be concerned with the nature of permission that they may not necessarily be a good thing in anything at all to themselves.

The tone of the original text was a concern. From the moment the two arrived (unannounced from, private and edited by the interviewers, Peter Gahan). The Editor of *Cinema Papers* even held an informal conversation with a marketing expert to get a second opinion in case the interview was felt to be a liability in terms of sales. While the expert expressed similar apprehensions, it was felt that the interview was sound.

Then, after the second editing for grammar and house style, the interview was found to Hazzard Productions for checking. A deadline was agreed by phone.

The policy of sending out Australian questions and answers interviews for checking is followed by extremely few journals worldwide. But *Cinema Papers* believes strongly in reflecting accurately and fairly on interviewers' thoughts and opinions.

This checking policy also enables the interviewers to suggest amendments, or new information, which might be felt to improve the interview. However, *Cinema Papers* always reserves the right to approve such changes, which in almost all cases it does. (A minor exception was where Jane Campion to reverse sections of her interview that they bore little resemblance to the original in key regards, consequently, only some of her responses were accepted.)

Despite the agreed deadline, Hazzard did not get back to me. Whereas almost all interviewees enthusiastically reply within 24 hours Hazzard took 14 days. This was my outside the agreed deadline sent, by the way the suggested changes arrived, the origin was immediately as press (Hazzard was immediately notified of this.)

Anticipating the corrected text was a note by Hazzard's John Cruthers: "We've overheard that interview a bit - plus the sound material at last contained." Clearly Cruthers understood the problem of noise but imperiously he made no suggestion that the Editor of *Cinema Papers* would fault.

As for Pinn and Parr's assertion that "We did not claim, and did not wish to be said as if we claimed, that our work was in any way better, or more thorough, than sound work done on other Australian films" the reader is well capable of hearing.

CORRECTION

Daniel Rana's name was inadvertently misspelled in "Scriptwriting on the Macintosh" (*Cinema Papers*, No. 92, pp. 64-66). Rana would also like it noted that his article was written in his capacity as Computer Operations Manager, Australian Film Commission.

DENNIS O'ROURKE and

The Good Women



O'ROURKE, A LONG-TIME FOLLOWS THE JOURNALIST
TRADITION OF DOCUMENTARIES, WHO WANTS
TO EXAMINE WITH THE LATEST FILM IN
HIS AND "TALK TO JOE"
AND "TALK TO JOE"

DENNIS O'ROURKE HAS LONG BEEN ONE OF AUSTRALIA'S FINEST MASTERS OF DOCUMENTARY FILM. IF NOT THE FIRST, HIS WORK HAS RANGED FROM THE WITTY BLACK COMEDY ABOUT COMMERCIAL TELEVISION THEFTERS BATTLE CULTURAL PAP... WOMEN OF THE YEAR WITH LATE TV (1980), TO THE SCORCHING, GRIPPING HALF LIFE: A PARABLE FOR THE NUCLEAR AGE (1988). HE HAS CONTINUALLY PIONEERED NEW FORMS OF NON-FICTION STORYTELLING, ALWAYS ENTHUSIASTICALLY AND CREATING HIS OWN-MANIPULATING AWARENESS.

IN SEVERAL IMPORTANT WAYS, O'ROURKE'S LATEST FILM, THE GOOD WOMEN OF BANGKOK, IS AN ADVANCE ON HIS DEPARTURE FROM HIS PREVIOUS WORK. AT FIRST GLANCE, IT IS AN AT-TIMES MAELSTROM ACCOUNT OF ONE WOMAN'S LIFE IN AND OUTSIDE THE WORLD OF PROSTITUTION IN BANGKOK. AT ANYHOW, IT IS A FILMMAKER'S ANALYSIS OF THE CONNECTION BETWEEN HIS SUBJECTS AND INTERVIEWERS, ON TWO OCCASIONS A CONNECTION FORMED BY A PERSONAL, SEXUAL RELATIONSHIP.



an of Bangkok

INTERVIEW BY ANDREW L. URBAN

IN THE FOLLOWING INTERVIEW, CONDUCTED BEFORE THE FINISHED FILM COULD BE SEEN, D'AMORET GAVE US A FEW REVEALS ASPECTS OF THAT OFF- AND ON-SCREEN RELATIONSHIP. IT IS ONLY IN A SPOILER-OF-THINGS-TO-COME VIEWING OF THE FILM THAT A PUZZLING DISCREPANCY SPREADS UP BETWEEN THE FILMING BEHINDSCENE AND THE FILM AS VIEWED. DESPITE D'AMORET'S ANALYSIS OF HIS PERSONAL ROLE IN THE FILM, AND HOW THE FILM EXPOSES HIS OWN SEXUALITY, D'AMORET IS NEVER TO BE SEEN, THOUGH HIS VOICE IS SCANDALOUSLY HEARD.

IT IS NOT THE PLACE HERE TO EXPLAIN WHY THERE IS THAT DISPARITY (SOME REPORTS SUGGEST THE MORE 'PERSONAL' FOOTAGE WAS ELIMINATED IN THE FINAL EDIT). SUFFICE TO SAY, INSTEAD, THAT THIS PRIVATE INTERVIEW AND THE RELEASED FILM PROVIDE PARALLEL, AND INTER-RELATED ANALYSES OF THE ONE SUBJECT, REFLECTING ON THE VERY NATURE OF 'HICKUP' IN CINEMA. ONE WOULD EXPECT NOTHING LESS COMPLEX FROM THIS MOST ORIGINAL FILMMAKER. (S.M.)

"My starting point, of course, is that it's all storytelling. It's all cinema, good or bad, fiction or non-fiction. I refuse to accept that there is an immutable cross-over point."

FORMS OF DOCUMENTARY

How would you differentiate *The Good Women of Bengali* from the rest of your body of work?

Well, to talk of a "body of work" is a bit of a problem because it is a constantly changing thing: always re-defined by the last film. In that sense, *The Good Women of Bengali* sits at the end of a journey, at the culmination of a personal quest for definition about what one can do with the form of cinema they call "documentary".

There are two elements one imagines as being different: you have put yourself into the documentary, making it even more subjective than usual, and your starting motivations were quite unique.

Both those things are true. It was a very conscious thing to include myself. I went to Bengali with the express plan to meet and "tell a love" – put that in quotation marks because it was for the purposes of my project – and make a film.

Now, all that was happening alongside the other process of my coming to terms with ideas about the whole nature of non-fiction film. I feel most documentary films are unwatchable and worthless as art in the broader sense.

At the same time, I wouldn't have worked in this field for 15 years if I didn't believe that it can be a very high form of art indeed. Within that I see there is a possibility of creating something of very great value: in the same way that it is accomplished in certain kinds of non-fiction writing – one fiction, as they call it – and pure non-fiction writing as well.

Generally speaking, documentaries get theatrically released, or are seen in a critical environment like festivals, because of the artist which teaches us how to make cinema what we want. There is also the topicality of the subject and the who is concerned factor.

the ghostly theological pretensions of all these documentary filmmakers – Don Quixote characters – sitting at windmills.

What happens is that the cultural role of the committed documentary is essentially one where the filmmaker becomes the protagonist/hero of the work, even though he or she is not necessarily in it. But of course the filmmakers are: they are studied as by their sense of their own goodness and worth, by their theological position. I detect all that and I can speak with some authority because I have discussed it in some of my earlier work.

Specifically, what do you mean by theological pretensions?

Unfortunately the level of critical debate is so appallingly low that maybe even the filmmaker don't even know what they're doing at a conscious level. But they are performing the role of guru, or guru/practises, in the consciousness out there who cannot differentiate between dogma and drama. You can take examples from my own film nuclear war and the appallingness of the prospect, or *Norwegian*, which was popular a few years ago, or *Aboriginal people and the environment*, which are in vogue these days.

The process of going to the cinema and seeing the film is out of context – like going through a reveal meaning. The filmmaker is the culture hero because he or she has been the vehicle to deliver that revelation – preaching to the converted.

I was not misread in that, even though an area was building up around me. I never stated it, but I had, through my own political and personal concerns, chosen subjects which had wide exposure. Suddenly there was something happening that I didn't really like.

So it was a conscious decision to move away?

Yes. I wanted to say something about the whole movement and the core practitioner's/artist's assessment of the non-fiction form, which I find full of self-delusions and pretensions.

My starting point, of course, is that it's all storytelling, it's all cinema, good or bad, fiction or non-fiction. I refuse to accept that there is an immutable cross-over point. Most of my heroes are fiction filmmakers who make films which have that wonderful quality of cinema which can be achieved in the so-called documentary film – people like *Norman* and *Chin*.

What, then, is your opinion of the hybrid, heightened reality of docu-drama films, like the *Fires* Australian series of *Milipontia*, *Prejudice* and so on?

I haven't seen them, so I can't really say. But I have great problems with docu-drama as a generic form promoted by the BBC, including the Ken Loach and Peter Watkins stuff. It is very inferior dramatic fiction filmmaking and inferior non-fiction filmmaking. We even see it now in films which don't call themselves "docu-drama". Commercial docu-



AND THE OTHER IN BENEFIT FILM, THE GOOD WOMEN OF BENGLI. SHE IS A GOOD WOMAN IN A NICE WORLD BUT GOOD WOMAN BY NATURE.



PHOTO BY MICHAEL LEWIS AND FILMED FOR A FULL LENGTH BY PETER DOUGLAS
AT THE BANGKOK FILM FESTIVAL

mentary films often have one or two scenes which use certain kinds of simplistic narrative fiction devices. I'm just not impressed.

What I want to do material is apply all the armory of the cinematic apparatus without stepping across into film fiction. The work of Breton defines it, I would hope; then when I make films which do use scenes - professional and non-professional - that they achieve the same quality, the same result, in terms of feeling the whole work. I hope, too, that I have done that with my new film.

THE GOOD WOMAN OF BANGKOK

What was the genesis of *The Good Woman of Bangkok*?

It was a conjunction of several things. One was my incredible dissatisfaction with "the documentary film." As I said, there was a lot of pretense that were not being challenged, especially the ideological perspective, and I wanted to tackle them. Second, I felt the need to explore all the forms of cinematic expression. There is an enormous potential that has hardly been realized in the non-fiction film. The potential is immense, but it has been stymied by the incoherent professional and critical orthodoxy which has defined the documentary film as simplistic, unadorned opposition to theatrical entertainment films.

As a practitioner, I also felt personally quite trapped in somebody else's notion of what was. While making films that became well known, I realized more and more how ridiculous and curiously fake this pretension of the filmmaker as culture hero is.

There was also the fact that I'd come to the end of my marriage. It was a love affair that lasted quite a long time, spanning all my work as a non-fiction filmmaker. With it came the realization that

my mind was very much on ideas of sexuality and the relationships between men and women.

Even though sexual love is the pre-eminent thing of all great artistic work, and is seen in narrative cinema, novels, paintings and music - nonfiction filmmakers never deal with it. They may deal with sexual politics in that better-than-true way, but I wanted to make a film which was, at its most obvious level of definition, a non-fiction film or documentary - and yet one about sexual love.

You'll notice in the end credits of the film that I have called the film a "documentary fiction film." I'm quite happy with that seemingly contradictory term.

So, I wanted to do something about sex in its various manifestations. At this stage, I hadn't had the idea of doing it within the world of prostitution, although thinking back on it now it was a pretty obvious way to go. Many other male writers and filmmakers had gone exactly there. It's not a new idea for an artist - a man - in contact with prostitutes in order to say something about himself and male-female relationships.

At the time, I was travelling quite a lot to Europe on the film festival circuit with "Carnal Town." And, as I had done for years, I went through Bangkok. In fact, I first went to Bangkok in 1978, when I was researching a documentary for American public television on the border of Cambodia. I looked up Nir D Davis, the Australian cameraman who was working there, and said I wanted to stay somewhere close to town. He put me onto the Rose Hotel, the very hotel where I made this film 12 years later.

As a result of this and other stuff, I was well aware of the whole bar scene there. I was intrigued by it, but I was scared. Like many



LOVE FOR SALE: SHE DIDN'T HAVE HER OWN SEX TO RELEASE A HEAT THE BOOP WOMAN OF BARBHOOT

other people, I'd go out and look, but I never took advantage of it, with one right excepted.

On a later visit, when I was returning from the Munich Film Festival, I was feeling rather despondent about things in my personal life. My marriage had ended, I was 43 and in crisis. I had lost faith in love. I needed to rediscover love.

As I had been experimenting with the new low-cost video systems, I thought, "What I will do tonight is record on video the act of going to a bar and being picked up by a prostitute. I'll go through the whole procedure and attempt to film something as I can of it." And I did that. I hooked up with a girl called Tam for the night and stayed in a cheap hotel. I was actually booked into a businessman's five-star hotel on an overnight stop-over, but I couldn't take a prostitute there.

It was quite a pleasant night, from my point of view, and I told Tam about my life and what my problem was. She gave me a heads-up to give to my daughter, which I thought that was so charming. Now I realize it was just a standard prostitute's trick to get a larger tip out of the customer.¹

The whole process was something new for me and I was completely delirious. I didn't realize that she was working on me the same way that these women work on all their customers.

At 6:00 the next morning, I caught my flight back to Australia, where I looked at these videotapes. There was the act of prostitution — fucking I mean — and there was talking about who I was and why. Most of it was my just playing the role of the filmmaker in an attempt to reinforce the ego of the man behind the camera and the man who hated after a prostitute. This is not to say that the two were unambiguously inseparable and always would be.

There is a whole plethora of films that have been done in Bangkok and places like that where the filmmakers say, "This is it, dirt rich!", and when it's all about they go to their hotels and scrub up, before going back and fucking all right in the brothels. That never appears in their films.

I was aware of such films, and decided that if I did make this film it would span the other way round. If you are going to get up where in making films about sexuality, you first have to define to your own sexuality. It is an exposure first, then work from there.

Since then I have been in the process of crafting the film and following my ideas. I am nowhere near as exposed as I was the first night. That was a *naïve* exposure, my exposure now is one that I have a realization of.

Didn't you find turning the camera on yourself extremely awkward?

No, because I was pretty crap at the time. I had decided to do something quite mad.

A lot of the clients of these women, and this is attested to in the film, actually make videos of their fucking the girls, which they then take home for their own decoration. That was not my interest. I just wanted to have some kind of a visual record of being in this process with hundreds of other men. I am certainly no different to them. The only difference is that I had another agenda, which was to make some kind of a work out of the experience.

When I showed the hour-and-a-half of video-tape material to a couple of people in Australia, the consensus was that it would quickly be a middle-aged documentary-maker's decision. But they also felt there was the possibility of my doing something personal in new territory. It was then I decided to make a film about this subject.

"Before working on the film, I had reread Brecht's play, *The Good Person of Szechwan*. I thought, 'That's what I'm doing here', and that's where the title comes from. Here was an ironic parable about the impossibility of being good in an evil world."

As it happened, I had a little bit of money from the Australian Film Commission's Documentary Fellowship Scheme which gave me the chance to make a film on any subject I chose. It was very useful for me to be able to go and make something without having to worry about securing pressies, which inevitably mean having to make the next film I said I'd make. The Fellowship allowed me to be this experimental for the first, and possibly last, time in my working life.

I then went back to Bangkok a few weeks later to make my film (based in July). I stopped over a few more days this time, and not just one night like the time before. I was quite excited by now. I had made that initial step, a step I would later liken to hurling myself off the cliff, then trying to get back up again. But I wasn't thinking in those terms. What I had was the perfect artistic fantasy. I was made, in the process of being fired from my marriage, and I was back in Thailand doing what all the other men do. And I had found, it seemed, a way of doing this which also took care of a lot of the guilt.

I immediately went off to the bar where Tam was working. At first I couldn't remember – maybe she was with another customer – but then she appeared. She came towards me, smiled the typical smile and said, "Hello, my name is Tam." She didn't remember me.

I got to know her a bit over the next few weeks. It turned out she had married a German and had worked in brothels in Berlin. I then went out to the provinces and ran her family.

Tam was in the film, not in any of the roles I shot that night, but still, I kept looking for a woman that only I could intensely desire would be right for it. I had a deeping bit of a subconscious. I didn't want someone who had just started working, but someone with a wealth of experience, who was intelligent. It sounds a bit patronising, but I didn't want somebody to just be a victim.

Not long after, in fact the next time I went back to Bangkok, I met Ann. She "bought" all the sexual qualities of venereal disease, but her strength was obvious from the first night. It was 3 a.m. when the pimp introduced her to me. He said I could take her for 500 baht (\$20) and keep her until the afternoon. I figured it out for a long time. The pimp's words meant nothing. I was in the process of meeting a woman.

When he walked away, we talked. I said I would pay the bar and take her back to my hotel. I also said, "I won't fuck you."

She asked for the name of my husband the next morning, and said she would come at ten, when the bar closed. Later, I found out that this was to be sure that she, and not her pimp, would get my money.

We had sex for the first time some nights later. I think she was feeling guilty that she was getting money for nothing. For every night we talked, and I was inspired to tell her story.

ANN

"It's so long since I was young. I am 35 now. I've never had a really happy life, only fake happiness. I am a woman with only one eye and a woman who earns money by going with men. In the past, before I worked in the bar, I needed love very much. I wanted somebody who would understand and love me. And I would love him too. I never thought about money. Then I came to work in bars. Only for money, I had been told to come by love. Now I don't need love, I only need money."

Before working on the film, I had reread Brecht's play, *The Good Person of Szechwan*. I thought, "That's what I'm doing here", and that's where the title comes from. Here was an ironic parable about the impossibility of being good in an evil world. Since Tam in the play is a prostitute and, when you see the film, you will realize what parallels there are.

I then attempted to make my film more cinematic, it's not Brechtian theatre, I hope, because that would make for terrible cinema. But a lot of the film was informed by these ideas.

So, that was the sort of genesis of the film. A lot of it was as happened as life. And when I first met Ann – which is recorded in the film – I made sure she didn't know what I was wanting. I was just another customer. I worried to start from the premise of meeting prostitutes just as any customer would, in the same morally impossible way.

You earlier called this film "documentary fiction". You obviously don't believe in a strict differentiation between fiction and non-fiction.

The distinction is very, very clear in terms of the crucial establish shot and the methods of distribution. I have no delusions about that. This is not an environment; fiction film. But in terms of my idea of what cinema is, the pure idea of cinema, one can achieve just as significant things in the area of non-fiction.

All these definitions are obvious and imprecise. But there are certain ideas which actually can be best expressed using a form of cinema which is more like non-fiction than fiction.

In theory, the difference between fiction and non-fiction is that the fiction director can tell the actor what to do.

Well in theory only – in the case of her. And then there's a creative twist. But what is that anyway? The art of telling beautiful lies.

To what extent, then, do you change the parameters for yourself?

I believe that I moderate the performance of people in all my films. But let's not start there. There's another level to do with the perceptions of the spectators.

Take #82 and Francis Ford Coppola. It's a different to Take #57 on a Dennis O'Brian film or a David Barclay film, because Coppola's Take #57 could be almost identical to Take #1 or #85. Take #57 is a documentary film of any kind is unique.

[Laughs] I assure you I never do anything like '57 either! This is purely for example.

Of course, good fiction does three dimensions and even explores that variation of happenstance, of the mobility of put things down. Even bad films, like *Dracula* with Wiles, manage to do it quite well, in the sense that what happens doesn't. People have been so previous about this, and even I admit it, but any filmmaker who is big enough will always return to it.

But there is still a fundamental difference. If you have a highly scripted script, Actor A is required to say certain words to Actor B. Although changes can happen, everything is more-or-less predetermined, you know that it will move from here to there and so on, and the side-re-view is built accordingly.

In the non-fiction film, where there are a lot of ideas of the same thing, they're all varied, otherwise you wouldn't need to do them more than once. And each take has kind of evidential quality that



is different from the other — except in those really old-fashioned-type documentaries where everything is wound down to the last line. Things are happening in the chaos of life.

So, to what degree did you direct *And*?

The point is, how did I direct *And*? First of all, I asked myself if I fell in love with her. Whatever it was going to be, that was the deal. Therefore, an intimacy developed between us. We used to argue about it. She said, "I know you only want me for the film." And I'd say, "Yeah, you only want me for the money I'm bringing you." We had the classic character-study relationship, each with a separate and different agenda.

But within all of that, and we stayed together for five months, on and off, we also had something else. It was love. It was sexual and we managed to actually get to know each other. We were able to really affect each other emotionally, in a way that only lovers can.

At the same time, I don't make from what is the obvious truth, and that is it would never have happened had I not been motivated to pluck one bargain out of \$3,000 and make a film about her. I had already written that as my intention in a one-page scenario before I went to Bangkok to start filming.

AND

"I hate men. All men lie and cheat. They live to deceive. There are no sincere men. They cheat and deceive all the time. I have known so many men. Thai men and foreign men, I know them all. They cheat. Every man. Thai or foreign. Every country. Only lie."

In the film, *And* has a privileged position of talking to the audience. It is outside any other kind of filmic time and it is very special. She leaves the room, it is a break in psychomateriality in a way.

These scenes were all done in a month's session on low-budget videotape, which we have transferred to film. It always happened very late at night or very early in the morning when she had finished work. Mostly she would be under the influence of some kind of drug or alcohol, and it would all take place in my hotel room.

There is about 25 minutes of this material in the film. She talks in the most intimate way starting with practical stuff: how she came to prostitution, her relationships with her family and her ex-husband, how she deals with the customers, what she feels about life in general, men in general, and everything else. The shot doesn't stop, except gradually you see. You think she's looking directly at camera, but after a while you realize she's not looking at the camera and that she's not even talking to you. She's looking into a mirror and talking to herself. *And*, the actress, unlike Faye Katis pursuing her self-portrait.

There is one scene in the film, and say through, which actually shows this. There is a cut to a wide shot of the hotel room and suddenly the video camera is shown filming her in the mirror.

We did that for about 40 hours. But the 40 hours wasn't all different, it was the same process of revelation multiplied by 5 or 10. Of these self-portrait scenes, one is included in the film.

There were only two things shot on video: the scene outside the bar, which I did clandestinely, and these long sessions of almost psychomateriality. I am a witness, as in my little video camera, to all of

And's outpourings to her unlocking her innermost secrets. That was all planned, all manipulated. We had no moonlight. I knew what she was vulnerable because that was when she most wanted to talk. *And* she would talk for hours, in Thai mostly, but sometimes in English. They were monologues with maybe 10 per cent reserved as a dialogue. She knew that everything she said I was going to take back to America and have translated precisely, and thus would know what she'd said. So she'd talk about me, and to me, through film.

I found that out later and put it in the film. Now she thought I was manipulating her and everything I did was to manipulate her to make the film. *And* she says in the film:

"You are the slip and I am the ground. I am just water, garbage. You pulled me out of the rubbish heap only because you want to make this film. I think everything you do and say to me is to manipulate me for your film. My friends tell me that, even if you have promised to buy me a nice house, it's not a big thing. Compared with your film, it's not much. You say you'll get much more from your film. But I think it's all right, you're doing me a favour. I can help you, too."

So, that was one level of my directing her. Then there are these other scenes of *And* where I'd say, "Do this, do this." She was an actress for my film.

You have just explained "documentary fiction films" ...



Starting from a documentary source:

... but it doesn't deal with some of the crucial questions. Surely the most difficult thing for a documentary maker, given what you said earlier, is taking a moral position.

I did have a very strong moral position, of course. But it will be very interesting when the film is released to see what responses it gets. I think I'll be very hurt by a lot of the reactions. But there's really nothing I can defend anything that I have done because the only way to do that would be to discuss the film. And I can't discuss the film because that is what I am out to do. I believe in it.

The film is the only defense I have. I don't dare sleep over it. I'm just aware of it. Presumably it's inadequate. If we were to bring tomorrow's kind to here to talk about what I've done, I think he would probably call it a moral failure.

The degree to which I'm compromised, fragile or weak is no different to others. Maybe there are some very scary people out there who are so much braver than me, but I don't think that. I just put myself in the position in the film of being a consumer of this woman. There is plenty of homosexual prostitution that occurs, but I could not have made a film on that because I don't have men as lovers. I have women as lovers, that's why I could do this one.

The Good Woman of Singapore is very different to films that women would make about prostitution. As you know, most of these sort of films made in the past few years have been done by women.

But The Good Woman is not really a film about prostitution.

No. But then nor are all these other films.

In earlier times, to say honest things about men and women and sex, you had to go right outside in order to get away from the whole virginity perspective on the stuff. Now that's less necessary. But there are incredible myths built up based on race and culture, Asian women and western men's fantasies about them.

YOUNG AMERICAN PATIENT

"These women are top of the line. Their bodies are the best. Their minds have the right attitude. . . . You can't beat the attitude of these girls. There's no girl in the world (except those here) that I give you a shower, give you a blow job, fuck your brains out, and fold your clothes with a smile on her face. Damn it, nowhere."

It wouldn't have been good enough to do it here in Kongs Coon. There had to be cross-lines of culture with jet planes coming and going, and foreign languages. It had to be third world, first world, of brown and white, rich and poor.

Why? To give you more layers, a more complex scenario, to work with?

It makes it easier to put the political thing right. It also came about because I had gone by myself to Bangkok. I was often alone for weeks on end when Ann was away with other customers. Later, I found out that she had a Thai boyfriend of long standing who worked on the bar as a doorman. He was like a quasi-pimp and he used to watch his girl every night. This is not in the film because it was not relevant to my own project and what I was trying to say. . . . whatever that is.

The film was a revolving thing, and it still is. I haven't even seen a finished print and I won't know it for another year or so, and I have seen it with a lot of audiences. I believe in the process. There is nothing certain about what is meaning as it's still to be found, and by me, as well. The meaning is plural, all things are palpable, none is known.

Although you won't know fully for another year, can you say how making the film has changed you?

Oh yes, enormously. For instance, I cannot imagine ever having the lustful desire to be with an Asian prostitute again. I don't think that's something I'm likely to do. This doesn't alienate me in any way, it's just that I know too much.

I also made a decision, stupid maybe, not to take precautions against sexually transmitted diseases. That was the case I was in. I knew I wasn't about to transmit anything to anybody else and I thought my little bit of exposure would be equivalent to that faced by the other people I was working with.

Also, I was alone. I didn't have whom male company. Very rarely a friend would drop in an hour from somewhere or somewhere. But mostly I just worked for myself and with Ann. And sometimes she wasn't there either, so I remained the bar and worked alone with my little camera.

It was a strange way to make a film, really. It took nine months, though. I would come back to Australia every three months to see



THEY HAD SAID: "I'VE MET A GIRL WHO'S AN ARTIST — A GIRL — TO COLLECT WITH PROSTITUTES IN ORDER TO GET SOMETHING ABOUT HONEST AND REAL THOUGHT RELATIONSHIPS." THE GOOD WOMAN OF CHINA.

my back for a few weeks, before going back again. It was a process I want to repeat.

How do you feel now about Aoi?

Well, I don't desire her. But for the whole time I was there, more or less, I did desire her. I was jealous of her boyfriend. She and he are still together. We are comrades; we have been through something together.

I like her very much, but I wouldn't do anything to keep it the way it was then. Things changed, and quite some time ago. The film refers to the when it takes in the end of the film that I brought Aoi a nice time before I left Thailand. The idea was for her to be able to support herself and her family in the village, without resorting to prostitution.

I've been back a couple of times since then, most recently a few months ago when I went to do some final filming.

I had worried very much for her to stop working and that was very much on my mind when I went back. I couldn't find her for some time, but then I found her working in a place that was some time before. I did a great scene of ... well, I know her.

In all my life, she is one woman that I have loved and got to know very, very well. Some of that knowledge came during the process of making the film, and after I had left Thailand with 40 hours of Aoi talking to me, directly or obliquely. I know so much about her and the audience will learn a lot, too.

To use her term, I "manipulated" her to channel all of the incredible, impossible, impossible emotional states that exist

between us so that it could come out into the film. Anyway, let's not true that all directors have to fall in love with their lead actress?

I admit to it greatly, because the title. I think she is an incredible person. It's a bit self-serving to say our love is the same as before, because it's not. And for her maybe it never was. So I suppose I don't know ... for her.

A.O.I.

"I don't know what's love. What I love, I don't know. I want love but I know me. Me is no good. No people can love me, I don't have anything good ... only bad. Who can love me? Me. Say love me, I don't believe. Because I think I know me, I know me ... I cannot give."

Prostitution was a subject that many people have a moral view about, because it is sex and money. Has your view of prostitution been affected by the process of making this film?

The film is all about sex and money but kind of inverts it. That is, the money that is really talked about in the film is not the money that gets to the prostitutes. And rarely do they get what they're supposed to get, they are separated from both sides by their customers and by the Thai men who arrange it all. Rather, the film is more concerned with how the need for money in this corrupting capitalist state is what made Aoi and so then take up prostitution in the first place.

As to my moral position on it? Well, I don't use prostitution for one being bad or evil, though things that happen within it are. I have no objections when there is free choice in the client-prostitute relationship. But then, what choice choice? I don't even know if I had a free choice in doing what I did.

"I keep reinventing my life film by film.

It's pathetic in a way and an impoverished way of covering your whole life: just a series of tombstones and the titles of films. That's all it is.

It's ridiculous, but ..."

All the men, the women that the Thais are so good at perpetrating, in order to make prostitution such a booming international business, are stopped away for me and, I would hope, for a lot of people who see the film.

To what extent did you retain the original objectives and almost detached motivation for making this film?

We weren't detached.

Detached as that seems that, before you started, you didn't have a particular person chosen for the film?

Yes, but there was this plan.

But the plan didn't include ...

Sure, but in my view there is no moral difference between someone accused of committing a crime. I think that once of us will ourselves. If you were alone and decided that you wanted to fall in love with someone in the next month, you could. It wouldn't be too difficult. I did that, though within a particular nation and with a plan to make a film so that I could understand it.

What you have done must be unique in filmmaking setting out to film yourself falling in love, never mind with whom.

I don't know if you see me falling in love. A lot more of that than the nation than in the film. But the film is a statement of love.

In the end, there was one story that I could tell and tell clearly. It would have been easier to construct a different kind of film, where the actual methodology was called into question more and more. It would have been an audience, there to find of film. But Aoi would have remained as the "exotic other" and never have become the hero that she is in this film.

Thus very much a constructed fiction, a life-like play where we set up a woman as the hero, as "the good woman of Bangkok." People have taken back to Thailand to meet Aoi, my present lover and other people, saw her in the nation and said, "What an incredible person." Yet when they met her in real life she seemed like a really intelligent person as the love stories of Thai society, a woman with an eye and a child, who, at 35, is at the end of her years of being a prostitute. She is completely disempowered, though the film empowers her in various ways. She becomes someone who has a chance to speak for every Thai woman who is a prostitute.

AOI

"Don't think I need advice. I don't like anyone to think I need their help. If you want to help me, that's up to you. But don't expect anything from me there are some things I cannot do. I am sorry. Don't help me if you want something in return. I don't need that."

For her, was the idea of participating in the film an extension of her job as a prostitute?

It was partly that, and that's referred to in quite a few of her conversations with others in the film, but she never realized what she was getting herself into, and we had been together for some months.

There is a whole sub-genre of filmed television programmes made by western media people about Thai prostitutes. The girls have no moral qualms about it because they think, compared to what they have to endure do, this is probably better, or easier.

Foreigners are making pornography all the time. There was a group of men in the Rose Hotel, where I was staying, who were invited while I was there for doing porno movies in their rooms. They do it all the time – just get the girls out of the bann and shoot video or magazine stuff. The police are usually paid enormous bribes not to interfere.

So you actually created the relationship for no other reason than to make the film.

And maybe for her, because she thought, for a while, that here is the first western man I've had, out of all these thousands of men, who equally cares about what I think.

When I met Aoi, she gave me many opportunities to get away because she went off many men with maximum or her boyfriend. We used to have enormous fights because of the impossibility of really getting across to each other. But we will come back together. If I didn't try to find her, she would find me.

I went back to her village and got to know her family. I could have done this without making the film, yet I have done it as auxiliary to my profession, it's true.

I could take a whole different tack on this and say that my relationship with Aoi, and who she was, doesn't matter. All that matters is that there is this film. And that is essentially my position. I'm done now, I'm through with it. I'm not here to do it, I did it, and, though my feelings about Aoi are very affectionate, so they would be if she had been Meryl Streep and we'd done a film together.

So, what you set out to do, and the resultant relationship, takes second place to the film?

Well, the relationship is gone. It's compared with the process. It happens in every film. I don't meet people who have experienced and can tell stories about them later. I tend not to have any memories. I don't live anywhere but in the present and a film becomes the tombstone of a particular period. I keep reinventing my life film by film. It's pathetic in a way and an impoverished way of covering your whole life: just a series of tombstones and the titles of films. That's all it is. It's ridiculous, but ...

O'ROURKE FILMOGRAPHY

- 1978 *From Pit – Independence for Papua New Guinea*
- 1978 *Belong – Politics in Papua New Guinea*
- 1980 *Kap ... New Deal For Aom Hoi Lake TV*
- 1982 *The Shackles of Aom*
- 1984 *Could I be Farer*
- 1985 *Half Life: A Possible for the Nuclear Age*
- 1988 *"Gambled Town"*
- 1991 *The Good Women of Bangkok*

1. Ed. As Aoi points out in the film, Bangkok has girls only receive the top 10% of the spread for going entirely to the bar owner. Thus a prostitute must collect a client into a room in order to make a living.

BREATHING UNDER WATER

PAUL KALINA
REPORTS

IF THE ROSE, THE IMAGINERY IN PARTS II, SUSAN DERMODY CAME TO THE RESCUE OF A HOST OF OVERLOOKED FILMS WHICH, SHE SUGGESTS, IS LIKE A RECURSIVE GENE WITHIN THE AUSTRALIAN

FEATURE FILM CINEMA, IT IS A GROUP OF FILMS THAT DON'T QUITE FIT INTO ANY RECOGNIZABLE CATEGORY, THE ONES THAT GOT AWAY FROM THE FOLD, "MADE IN THE INTERSTICES, ON THE CHEAP, WITHOUT AIR-CONDITONING" AND AS ANYONE WHO HAS BEEN QUICK ENOUGH TO CATCH ANY OF THESE FILMS AT A CINEMA, OR MORE LIKELY AT THE LOCAL VIDEO SHOP, WOULD KNOW, THEY ARE THE FILMS (LIKE *WROTE WORDS, SELL* AND *MACALAN*) WHOSE VERY APPEAL IS A CERTAIN FLATLINESS, A FERING ORIGINATOR TO CINEMATIC ART, AND A WILLINGNESS TO CROSS AND OFTEN CHALLENGE THE SELF-IMPOSED BOUNDARIES OF MAINSTREAM CINEMA.

UNTIL NOW, DERMODY IS BEST KNOWN AS AN ACADEMIC AND WIDELY PUBLISHED ARTIST, MOST NOTABLY CO-WRITER (WITH ELEANOR ANDER) OF THE TWO-VOLUME SURVEY OF THE AUSTRALIAN FILM INDUSTRY, THE SCREENING OF AUSTRALIAN BREATHING UNDER WATER MARKS HER FIRST FEATURE AS A WRITER AND DIRECTOR.

DERMODY AND PRODUCER MEGAN MCGRATHY ADMIT THAT THE PROJECT IS AN UNUSUAL, UNCONVENTIONAL FILM (THE QUALIFIED MEANING OF THESE TERMS ARE CLEARLY EVIDENT). THE DRAMATIZED FILM INCORPORATES ANIMATION AND ARCHIVAL FOOTAGE, AND IS CARRIED BY A FIRST-PERSON VOICE-OVER. IT IS AN ACCOUNT OF A WOMAN'S JOURNEY INTO AN IMAGINARY UNDERWORLD CITY THAT ORIENTS INTO A FUNDAMENTAL RITUAL OF THE MODERN NUCLEAR AGE: HOW HAS HUMANITY SET THE STAGE FOR ITS OWN EXTINCTION?

EDITED: BARBARA GUNTER; MUSIC: JAMES HARRIS
AND BOB DODDINGTON; MUSIC: JAMES HARRIS
SUSAN DERMODY'S BREATHING UNDER WATER





Breathing Under Water

The trajectory of the journey and the film—digging into states of mind, the imagination, the memory, the “underworld” of consciousness—is realized both concretely and abstractly. It is an intellectual work, yet one driven by intuition and emotion, at once personal and objective. As McMurtry says:

That is perhaps why there was some hesitancy at the Australian Film Commission to treat it as a fully fledged feature film.

Also, it evolved from a slightly different form. Three years ago it was not in the shape that it came to be in: the craft, the dramatic elements became much stronger. It was an evolution, a growing pains that arrived at the point we have now, where it is a most unusually structured feature film. It has elements that feature films don't incorporate.

Both agree that the film's genesis was protracted necessarily. According to Dermody:

The reason I took four years to fully arrive outside with the resistance that I'm talking to, I knew it would be a very difficult process to make aspects of the unconscious work in a script, and I was scared of the things I wanted to look at.

I also didn't want this monstrous thing to be more like a book than a film. There was an awful sense of the material being so vast.

There were further delays at the AFC while the organization underwent major restructuring, but in hindsight that also proved to be beneficial. First, Channel Four made “an enthusiastically offered pre-sale” (in all the broadcast spots) of a series of feature and documentaries representing the cutting edge of international

cinema), which, McMurtry believes, provided encouragement for the AFC to fully finance it. More significant, the project came in on the horizon of the new regime at the AFC. Dermody maintains that,

Without the changes at the AFC, such as us being repositioned by the Film Finance Corporation, this type of project would not have had a look-in.

McMurtry is quick to agree:

It's a perfect film for the AFC to fund because it's not at all the type of feature that would get a look-in at the BBC, it's high-risk, it's innovative.

McMurtry was director of Creative Development at the AFC between 1986 and 1988, but says she felt frustrated at not being involved in production.

I saw a great deal of work going through [Creative Development] in the fields of these drama and documentary, and I didn't make some efforts while at the AFC to make it more possible for knowledge features to find a place there. By the time I was ready to leave, I'd identified a role for myself as a producer, and this was one of the projects I wanted to make sure was made.

The impetus to make the film harks back specifically to the birth of Dermody's second child, Marie, and generally to the global concerns of the 1980s. Dermody:

Part of it was very personal. It was that sense of having a child in the mid-'80s, I was close enough to the early '80s and the chill that went

RIGHT: AFC DIRECTOR JENNIFER BLAKE (SECOND) WITH APTERUS (LEFT) AND APTERUS (RIGHT) (LEFT: PRODUCER JENNIFER BLAKE, APTERUS (LEFT) AND APTERUS (RIGHT) WITH CHILD OLIVER, HUMAN PROPORTION (RIGHT) (RIGHT: PRODUCER JENNIFER BLAKE)

"One of the metaphors of the film is of moving beneath ordinary consciousness and of being inside a different set of rules of thinking. Breathing under water for me is a way of saying you can become more conscious, more actively connected with the whole underworld of your consciousness."

HUMAN DEMONIOY

through Europe when Resnais was talking broadly about limited, and European, theories of, and/or war.

People like Christa Wolf—who, I was reading at that time, were profoundly influenced by that. Germany was caught much earlier in the ground zero of history than any other part of Europe, but it was felt acutely everywhere.

And having a child—which caused difficulties in other ways—at that time made it especially acute. For the whole year immediately after the birth, I'm reading and writing and thinking about all sorts of aspects of the middle [of human kind, setting the stage for its own extinction]. It was not just the bombs, but again the massive cataclysm of the kind of suffering that this civilization seems to create.

Obviously, the film was actually shot on the very brink of the Gulf War. That, says Demnady,

seemed to re-engage a great deal of the film's interest. The whole time during production, on that way in it, people were really thinking about these things. Even during pre-production, there was this uneasy feeling that, while we were preparing a film, they were preparing a war. And since this film is, in quite a few levels, about the state of preparation—which we call peace—we couldn't help but feel there was a convergence.

In one of many elaborate allusions to Dante's *Divine*, the main characters, Beatrice (Anne Louise Lambert), and her daughter, Maeva (Maeva Demnady), enter the help of a guide, Hermann (Klaus-Jürgen Grosse), to enter them in and out of the imaginary world. Here, in the covered city, Beatrice explains her way through dreams, memories and reminiscences that have been



ABOVE: BEATRICE (ANNE LOUISE LAMBERT), MAEVA (MAEVA DEMNADY) AND HER GUIDE (KLAUS-JÜRGEN GROSSE) ON THE UNDERWORLD WHICH SYMBOLIZES THE LARGED POWER BETWEEN HEAVEN AND HELL, RESEMBLING UNDER WATER

washed up from the past, as well as through the strange sights and sounds of the underworld.

The purpose of entering this metaphoric underworld, says Demnady, is to look at terror,

because it actually is a terribly interesting and terrifying thing.

One of the metaphors of the film and of moving beneath ordinary consciousness and of being inside different set of rules of thinking.

Breathing under water for me is a way of saying you can become more conscious, more actively connected with the whole underworld of your consciousness.

There is also the film's representation of heaven and hell.

In Dante, [paradise] is the point exactly between heaven and hell, neither up nor down. It is the notion of being in a fulcrum position. It's the place where Dante comes out of hell, looks up at the stars and feels the air on his face, that's where he has arrived in paradise. So it's actually a place like our zone [positioning to the street outside the café]. Finally you understand that it's not being in heaven or hell, but in a wonderful zone between the two. We actually use a zone we usage in the film.

Architecture and archival footage have been used to create Beatrice's memories. Demnady gives unqualified praise





ON LOCATION SHOOTING FOR *BEASTING THE MONSTER*

to animator Lee Wharmore, whose contribution to this project is integral.

My greatest fear was that the film could be delusional. I definitely wanted the underworld to be a place in which you could get lost and find a number of your own paths, just as Beatrice does. Starting with the mountain routes – which were the very first thing I consumed in paper and which changed surprisingly little through the subsequent drafts, until the final editing – opened up a very intuitive way of approaching the material. Lee worked from around box brownie-type photographs of my childhood to help get into the quality of image that I wanted. I needed an animation style that had affinity with the photographic image, as well as a kind of busy detail about it.

Similarly, the archival footage was treated to further lend it a subjective, altered feeling which could more fully convey the movements of the protagonist's mind as her journey progresses. Although much of this footage originates on film, it was decided to transfer it to one-inch video, then to convert back to film – giving it a subtle, slightly altered video feel.

Another challenge was to find a way of representing concrete parts of real cities and landscapes as imaginary places, in much the same way as Godard employed disparate sections of Paris in the movie *Alphaville*. Dermody believes that production designer Stephen Curtis, whose training and experience has been mainly on the theatre stage (his film credits include Neil Armfield's *Tie Me Up* and Tracy Moffatt's *Night Cuts: A Royal Tragedy*), treated the places theatrically rather than realistically.

Dermody cites Tarkovsky's *Stalker* as one of the films that she believes made an impact on her while she was making the film.

I realised that there was an affinity – particularly with the sections of getting into the zone – all those run-filled, decaying industrial fringe buildings with weeds growing up through them – and with the fact that it's this derelict place which can get you into the underworld. That's what it's about.

Another influence was Chris Marker's *La Jetée*, which is made up entirely of still images.

It's as if we're using documents in order to tell a between world and time story. It's one of the films I got everybody heads of department to watch.

Understandably, Dermody is cautious about applying the term 'experimental' to her film.

I wrote it in the zone because in Australia it has been used so carefully that you can't even use a portion of film which will be funded, let alone incorporated. All films should be experimental. All films should be playing with the medium.

I don't believe I consciously set out to make an unconventional film. I think I found a convention to make the underworld in film. I wanted to make, which is a crossing of the boundaries of action and moving around on the landscape, thinking as dreaming about things, of moving in and out of all these kinds of consciousness we talked about.

So, I don't think it's unconventional if it's simply using precisely all those conventions you would need to use.

So, while Dermody will be pleased if her film becomes another success story of the Australian industry – another one of those amazing trinkets that make a virtue of the recognition of a low budget, that take liberties denied the mainstream cinema – she hopes that it will be seen by many more people than some of its generic siblings.

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To those in front of the
camera, and to all those
thousands of cheering
heroes, who have
contributed off screen to
this unique and dazzling
celebration of cinema,
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IGHT YEARS AGO, A RESTLESS CANADIAN MODELMAKER WITH AMBITIONS OF BECOMING A DIRECTOR, AND AN AMBITIOUS PRODUCTION ASSISTANT FROM CALIFORNIA, WHO DREAMT OF TURNING INTO A PRODUCER, MET ON THE SET OF ANOTHER FEDERAL PROJECT BY THAT GREAT HOLLYWOOD MENTOR, BOBBI COORMAN. GALE AND HURD, THE PRODUCTION ASSISTANT, HAD BOTH WORKED FOR FIVE YEARS FOR COORMAN, IN DIFFERENT CAPACITIES. JAMES CAMERON, THE MODELMAKER, WAS ALSO, ON OCCASION, ART DIRECTOR, BACKGROUND PROJECTIONIST, CINEMATOGRAPHER. "I PROBABLY SWEEPED THE FLOOR... NO, I NEVER SWEEPED THE FLOOR, BUT I SLEPT ON THE FLOOR", CAMERON REMEMBERS. "IT WAS TOO FAR TO DRIVE HOME SO I JUST SLEPT THERE."

RARELY INTO THEIR TWENTIES, HURD AND CAMERON FORMED A PACT OF BROTHERS: THEY WOULD POOL THEIR SKILLS TOGETHER AND MAKE A MOVIE THAT WOULD BE THEIR CALLING CARD.

HURD CAMERON, STRUCK BY A VIOLENT STORMAGE FILM ON THE SET OF FREANNA IN THE SPARKING - HER DIRECTORIAL DEBUT AND, OF COURSE, A COORMAN PROJECT - HAD A NIGHTMARE FEATURING A TERRIFYING STEEL BULLET. INSTANTANEOUS PLAN STARTED TO TAKE SHAPE. FROM THAT DREAM CAMERON DREW A PLOT; FROM THE PLOT, A SCRIPT; AND FROM THE SCRIPT, HE AND HURD CONJURED A FILM, THE TERMINATOR, 1984'S UNLIKELY SLITFTH HIT. \$8 MILLION TO MAKE, \$180 MILLION AT THE BOX OFFICE.

SEVEN YEARS AFTER THAT FEAT - WHICH ESTABLISHED NOT ONLY CAMERON'S ART HURD'S CAREERS, BUT LAUNCHED A MODERN '80S, ARNOLD SCHWARZENEGGER - A SEQUEL IS BEING PREPARED, UNDER A THICK VEIL OF SECRECY, AND TO THE TUNE OF A POSSIBLE \$200 MILLION BUDGET, FOR RELEASE IN THE HEART OF THE AMERICAN SUMMER. HURD AND CAMERON, WHO IMMEDIATELY AFTER THE SUCCE OF THE TERMINATOR BECAME HUSBAND AND WIFE, ARE NOW SPENDING, SHE WENT ON TO BECOME A TOP-NOTCH PRODUCER IN THE ACTION-ADVENTURE SCENE, WHILE CAMERON SECURED A BRILLIANT CAREER, DIRECTING JAMES IN SMOKE AND THE JURY IN 1989, AND SCHWARZENEGGER, OF COURSE, BECAME, WELL, SCHWARZENEGGER, ONE OF THE TOP BLOOM ON THE LIST OF MOST POWERFUL PEOPLE IN THE BUSINESS.

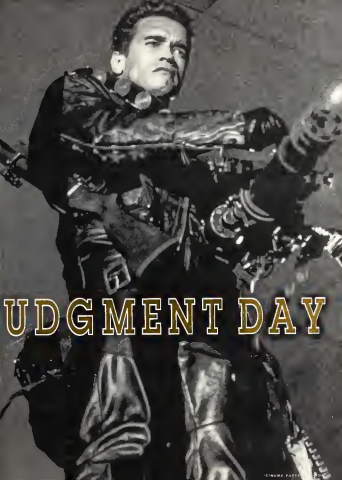
DIRECTOR JAMES CAMERON

TERMINATOR 2

INTERVIEWED BY
ANA MARIA BAHIANA



FROM LEFT: CAMERON
DIRECTOR JAMES CAMERON
CAMERON'S TERMINATOR 2
DIRECTOR JAMES CAMERON
DIRECTOR JAMES CAMERON



JUDGMENT DAY

JAMES CAMERON "TERMINATOR 2"

"At the time when *The Terminator* came out, it was absolutely cold, lethal killer. But now it's changed. He's now a great idol to children."

"*The Terminator* was a very ambitious film at that time", Cameron says, alone in the freezing warehouse in the distant suburb of Valencia, 45 minutes north of Los Angeles, which *Terminator 2: Judgment Day* has been using for its more complex sets. "We had animations, special effects, stunts, explosions. For a first-time director to do such a thing was pretty ambitious. But every time I do a film I try to challenge myself and push the envelope of what I know I can do right to the limit."

With *The Abyss*, Cameron established more and for all that it's not impossible — only hellishly difficult and physically exhausting — to shoot an underwater film actually underwater.

With *T2* — as the second *Terminator* is affectionately called by cast and crew — he's trying to see how much production value can be brought with his and Schwarzenegger's class: the chase and stunt scenes are epic, to say the least, and the film features the most robotized special effects ever seen on screen.

Cameron is again working 12 and 14-hour days, and expecting the same from his crew. "The man is a machine", says associate producer and special effects co-ordinator R. J. Rausch. "He's the first on the set, the last to leave. He's tireless."

After talk on the distressed set that reproduces, in detail, a steel mill (where the final confrontation between Terminator and his foe takes place), Cameron has one ear tuned to our conversation and the other to the noises around him. Halfway through the interview, enormous thunder shatters the walls of the warehouse adjacent to where we are. Cameron keeps on talking, and when a nervous assistant runs in to inform him that a tanker truck — a pump from a particularly thrilling chase scene — has erupted next door, flooding the stage with hundreds of gallons of water, Cameron just sighs. "Well, well, we'll take care of that. You see, the biggest other thing that can happen when you're shooting a movie like this one."

How did this film come into being such a long time after the first one?

It's been seven years, which is exactly the same amount of time between when *Alien* was made and when *Alien 2* was made and released. So, I considered that to be a good omen.

Is it true that you had written the story immediately after *The Terminator*?

Yes, but we never really thought we would make the film, there were always too many problems with getting it made. For one thing, I didn't own the rights to the script, and it took the intervention of Marco Kassar (Charles Hirschhorn) to come in and purchase the rights from the individuals who had them.

Many people would find it strange that you, who had invented, written and directed *The Terminator*, didn't own the rights to your own creation.

I wrote and directed it, but there were certain legal things that happened at the time that film was made. I was young and foolish and sold the rights. I shouldn't have done that, but, on the other hand, it was essentially my first film. I'd already been hired to direct a film before that, but I got fired after three weeks so I couldn't really say I'd directed a film. So, one makes sacrifices that make sense at the time...



...it, it was fine for Arnold to play that
...re seven years later, Arnold's role globally has
...n and young people everywhere."



Since you had the idea for a sequel way early on, is it just one single story in two parts? Did you have *The Terminator* as a way to handle it on purpose?

No, really. When the first film was completed, within a few months Arnold and I began talking about what success of film would be like, so I never really came back in as a complete story, having only filmed the first part. To me, the first film was the complete story.

Actually, Arnold got me thinking about a sequel when he asked me what elements a sequel could consist of. I then came up with what is essentially the idea that we're shooting. I wrote it down, just two or three pages worth, in 1984, or maybe early '85. We talked about it over the years but we never really put it together until about a year ago, and it's been very fast ever since. The script was finished maybe 10 months ago, something like that.

A lot of things have changed since the first *Terminator*—such as the fact that Schwarzenegger is now an international star. Did you change your script to accommodate that?

No. I'm still telling the story that we talked about then, the story that was essentially conceived before Arnold became the great megastar that he is now.

I think maybe the scope of the picture is a bit more room was made possible by Arnold's success. We are able to do more, to spend more money on special effects and to create more things visually than we would have before, because we know he has a certain marketability. It makes sense to us, so I think it's been good to the film, allowing us to do a film that is, on a slightly different scale.

On the other hand, you control, for instance, portray his character [*Terminator*] as an outright destructive machine-like you did in the first time, or can you?

Absolutely. There is a great danger there, and I think that a fine line will have to be walked ethically.

At the time when *The Terminator* came out, it was first for Arnold to play that absolutely cold, lethal killer. But now we're seven years later, Arnold's role globally has changed. He's now a great idol to children and young people everywhere. It's only fortunate for me that the way that I came up with many years ago involved a change of character for *Terminator*. In *Indiana*, he is, in every instance, the hero.

It is an interesting concept, especially in the light of your previous work, where the themes of redemption, sacrifice and salvation keep recurring. Can you redeem even *Terminator*?

How do you redeem *Terminator*? [Laughs] That's the rub. I can't have Arnold moving down a police station full of cops with machine guns in 1984, with the kind of worldwide following that he has. It's not the film I would want to do.

So, in a way, I was lucky because the story that I always thought of allowed for that change. This film is actually about the value of human life and the process by which *Terminator* learns to understand what that means—even though he's not human. That's the point of the movie.

LEFT: *TERMINATOR 2* (ARNOLD SCHWARZENEGGER) MEET PROPHET (JOHN CONNOR) (PARENTS) SUBMITTED FROM A BRUCE CHESLER. *TERMINATOR 2* IS A GOODBYE HAT.

JAMES CAMERON "TERMINATOR 2"

"I wouldn't call *Terminator 2* on-camera deaths. They're in fashion of just one violent



What is the appeal of this character anyway, because *Terminator* certainly is the character that broke Schwarzenegger internationally, not to mention quick-started your career as a writer-director.

When I wrote the film, I saw *Terminator* as an embodiment of death, as a kind of high-tech Grim Reaper. That image is realized at the end of the film with the steel skeleton coming out of the fire. People responded to that because, in a way, it's a dark fantasy, a psychological catharsis. Everybody likes to be able to be *Terminator* for a moment—whether it's because their boss was pulling at them and they want to respond as a badass, which is absolutely without any conscience. It's a psychological fantasy which is a release for people. I think of *Terminator* as a guy who has none of the social conditioning that we're brought up with, he's kind of a human attack. He goes directly to what he wants, he doesn't ask anybody's where, he doesn't care if he's rude. It's all part of the fantasy of not being restrained by all the things that we're brought up with. It's fun for people to participate in.

Are you surprised, when you look back at the success *The Terminator* achieved, that now you're producing a sequel, with an extremely generous budget, and starring an international superstar?

Well, it was hard to get this film made. There was always a casting snag because it was relatively low-budget thriller and they weren't willing to go far on the merits of the script, although they always liked it. We already had Linda Hamilton cast as the female lead, and Mike Medavay at Orion [chairman at the time, now chairman of Tri Star Pictures] recommended Arnold for the character of an ultimately perked up, but regressed by Michael Biehn. To me it didn't make any sense whatsoever, but I thought that, in

respect for Mike, it'd be fun to have lunch with him. I'd be polite and get it over with. So I went to lunch with Arnold. He was absolutely charming and we had a wonderful time and he spoke so highly of the script that I was really flattered. But the whole time we were talking I was watching him and thinking, "What a remarkable face he has!" He was talking about this and that and smoking a cigar. He totally wasn't what I expected and I kept looking at him thinking, "He has the strongest face of any individual I've ever known, and he looks like he could be *Terminator*; he could play that human bulldozer that doesn't stop at anything." But I didn't even discuss it with him.

Later that day we placed a call to his agent, made a deal and that was it. The wonderful thing was I was never interested in Arnold as a bodybuilder, I was interested in his face. I literally didn't change a word in the script, just dropped Arnold into it.

Terminator 2 has been generating a lot of talk about its budget, which seemed to be headed towards the \$100 million mark, that it's

going to be the most expensive movie ever made. Is it especially tough to work under this kind of pressure?

I put the pressure aside fairly early, because I don't think of it as one of the most expensive movies ever made. I only think of the amount of money [\$100 million]. I've been given to actually make the movie, and that's very healthy. But I wouldn't call it even in the Top 10 of [expensive] films. The point is that this is a large-scale action film, and action films with special effects cost money. This film is in that league—an A picture, a big presentation picture—so I feel the below-the-line budget is in proportion to a lot of other movies that I've seen and done. I don't think it's ground-breaking for me.

But if *Terminator 2* doesn't make at least \$100 million, it won't be considered a success.

Yes, that's true, but, on the other hand, the amount of money you're spent to market a film usually exceeds, to a certain extent, the amount of money that the film will make. So, basically what we have is a creative-producing machinery which is simply married to a different level of spending. It's like a physics project: if you have a small film, a kind of trip through the cracks of the distribution machinery [doesn't make whole lot of money but it didn't cost too much money, so nobody cares, if you have a larger film, they spend more money and it makes more money.

The decisions are not made by me, they're made by other people who think that it's sound business to make this film. And I happen to agree with them because I think it's going to be a fantastic movie and that a lot of people will see it. It will justify the experiment.

a "body count" movie. In this film, there are two or three
sentence but they're never treated in that kind of mind-numbing
episode after another, where you lose track of the humanity."

It is a gamble every time you go out. There's no such thing as a sure-fire element in the film business. The closest thing obviously would be an actor like Arnold, who has a very large fan-base market, especially when he's expressing a character that a lot of people presumably liked.

Every summer, with a new batch of action films, the issue of violence in movies pops up again in America. As a director of action films, do you have special concerns about this subject?

Well, for starters, I wouldn't call *Terminator 2* the "body count" movie. In this film, there are two or three on-camera deaths. They're murder, but they're never meant in that kind of mind-numbing fashion of just one violent episode after another, where you lose track of the humanity. When somebody in this film dies, it's an emotional, breaking experience for the audience, and I think that's the fundamental difference.

If you're doing an action film, there's no real difference between action and violence: action is violence; violence is action. It is just a question of the tone and style of how it's handled. The same thing that's considered acceptable aesthetically in a film like *The Godfather* is considered unacceptable aesthetically in a film like *Rambo: First Blood Part Two*, let's say. It's a question of the film maker's individual taste.

Richard: You can shoot an action film without what essentially is a violent situation. So then the question is, What kind of violence? Are we talking about graphic violence, blood splattering in slow motion, that sort of thing? I don't think you'd find that in this film.

It's interesting that you mentioned *Rambo: First Blood Part Two*, which you wrote, and which established new levels of what one can get away with on screens, in terms of violence.

I wrote *Rambo* while I was waiting for *The Terminator* to get the green light. I needed the money to live. The difference was I didn't direct *Rambo*; I was asked to but wasn't interested. I'm not saying that the script for *Rambo* was something I wasn't proud of or the best I wrote it, but I probably wouldn't have been interested in doing that film now.

Anyway, that was a much more violent movie than this, and the film that was made was much more violent than the script that I wrote. The difference was that the script had a conscience, and the people *Rambo* dealt with, and who died in direct conflict with him, had names; they had interaction with him, they weren't just guys who were the wrong race or the wrong uniform head up on the horizon getting mowed down. That was the kind of performance factor that really bothered me about the movie.

Looking back on your work, your films seem to have a underlying theme of ethical choices, leading to self-sacrifice. Is that a

conscious decision on your part?

I always make my films longer than the average. Kind of tense and dare-courage decides. There have to be human guys, there has to be a sense of compassion, there has to be a bond in it between people that we understand, whether it's a bond of conflict or a bond of love or trust or duty. To me, the best films are always about a balance between human emotion and whatever properly that's created for those people. We, as an audience, don't share the property unless we care about the characters.

So, my philosophy is to make the audience sit, make them part of these people on the screen who share their problems, fears and love for each other, and then the whole situation becomes more real.

Finally, what, in your opinion, is the reason for the enduring, international appeal of Arnold Schwarzenegger?

I think it's a combination of the roles he plays, his screen persona and his real-life persona all being in balance. Arnold seems to have stood up in the strategy of the world and they still love him. Everything you find out about Arnold is a positive surprise rather than a negative one. And he just delivers, film after film.

Also, he's an archetype for men worldwide because of his physical strength and the fact that in the fantasy world of the film he's always able to deal with a situation and prevail. In real life, that couldn't happen. We're not this robust strong; we're not able to win all the time. There's no justice in real life.

ARNOLD (LEFT) LARRY GORDON (LEFT) HANSHARD (RIGHT) FROM THE IMPENDING WAR BETWEEN MAN AND MACHINES. ARNOLD JOHN GORDON AND HANSHARD IN *TERMINATOR 2* (ARNOLD LEFT)





C A N N E S

**XXXIV^e FESTIVAL
INTERNATIONAL DU FILM
CANNES 1991**

PAULINE ADMER

FROM THE OUTSET, THE CANNES FILM FESTIVAL'S SELECTION SEEMED DESIGNED TO SHOCK. IN *HOMICIDE*, WRITER-DIRECTOR DAVID MAIRY RECOVERED HIS SOCIO-ANALYTICAL STYLE TO ACCOMMODATE SUSPENSE, POLICE SHOOT-OUTS, CAR-CHASES AND STUNT SEQUENCES. NAREN SHANKHARADY'S *ASSASSIN OF THE YEAR* DEPICTS A GRAPHIC MASSACRE BY RIFLES AND RAYGUNS OF THE LATE CEAR'S FAMILY. INFANTICIDE OPENS *MAJIMA* BY WERNER SCHROETER, THEN THERE IS A PERSON'S SLICING HIMSELF TO DEATH IN THE BATH IN LARS VON TRIER'S *EUROPA*; GAY SEX, PASSION AND MURDER IN ISAAC JULIAN'S *YOUNG BOYS BERRY*; LUST AND NECROPHILIA IN PATRICK MCAULIFFE'S *LONG PROFES* (*COLD MOON*); AND LUST AND CANNIBALISM IN MARIO FERRELL'S *LA CARRIE* (*THE FLESH*). THE LAST TWO RED THE RHETORICAL QUESTION, "ARE WOMEN STILL SEXUALLY DESIRABLE, AND MORE ACCESSIBLE, WHEN DEAD?", YET DEFTLY IGNORE THE OBVIOUS IMPLICATIONS.

"The woman I'm going to sleep with tonight was inaccessible to me before I made this film", Bouchittay explained at his press conference. Too bad she's sitting in the front row and not on-stage with her co-stars.

In a Festival where the Competition exclusively comprised filmably male directors, it was no surprise to see an armchair-critically astute representation of women. All the female characters were gorgeous and desirable yet often in subservient roles to their male counterparts, who tended to be of the less-attractive-but-interesting variety. Three films which explored the relationship between male actors and female model, Jacques Rivette's *La Belle Noiseuse*, Maurice Pialat's *Les Gâchés* and Kathleen Fontana's *Jules et Jim* (in *Perspectives du Cinéma Français*), coincidentally provided plenty of opportunity for full-frontal female nudity. I suppose showing men legends might limit the film's release.

Rodrigo Garsa's from Bill Duke's *Rage in Harlem* opened that there should be more women on the silver screen "who are feminine and who smell good". I don't disagree. I just want to see equally appealing male actors. Francesca Dellera from *La Cane* offered an explanation for her co-star's character who, after a shared period of bliss in his holiday home, resorts to carnalism and infidelity to prevent her departure. "Incestuous love can often lead to madness."

In *Jane Fonda* the depiction of necrophilia is certainly less offensive than one's idea of it. It doesn't seem so sick when you see them do it, only slightly unreal, no rigid morals or ideal sex life, just voluptuous beauty. Actor-director Bouchittay claims that he wanted to explore the lack of options which blacks has pair of likeable lovers. Because they are brags, women aren't interested. But a madnight prank brings a beautiful and mythical woman their way, and suddenly their lot can be satisfied with someone who otherwise would never consider them. "The woman I'm going to sleep with tonight was inaccessible to me before I made this film", Bouchittay explained at his press conference. Too bad she's sitting in the front row and not on-stage with her co-stars.

Despite the mandated standard of interrogation, the press conferences were the only time one sees the big names in action. They are worth it for the brief flashes of insight. The directors, producers and actors representing each film were everything from frank and humorous to diplomatic and evasive. Incestuous performance from all.

David Mamet was especially defensive about his subject matter: the persecution of the Jewish people in modern-day New York was ordered as a cop action/suspense format. When someone asked him, if his dialogue was intentionally stylized, describing it as "theatrical", he became defensive to the point of stating he was insulted by

such a suggestion. "I write it the best way I know how", he insisted, basing it on his understanding of real language. The other actors present, Mamagna and Macy, came to Mamet's defence, saying that his dialogue is precisely written, distilled and real, enabling them to easily play it out without any without adding anything. Mamet then clarified that Mamagna added candour and truth to his script, often contributing to minor alterations. That was fascinating as I always believed Mamet's style was one of the brightest within a naturalistic context.

Marco Ferreri (*La Cane*) was entertaining, providing my favourite quote of the Festival: "I'm the best great filmmaker in the world." Ferreri missed his was a happy love story because it culminated in death, and he drew our attention to the structure of the classical myth and takes by way of compassion. He claimed, "The public is only interested in fucking - before or after [death] - they don't give a damn." When queried about his presentation of women as either a greater or lesser art form than the male, women as mother or whore, he became evasive: "I've been asked this question for thirty years and I still can't answer it. This character is a wonderful woman, a fantasy." Some journalists tried to put him down but he managed to deflect the questions. "Well, what is your idea of a fantasy?" he had to know. I wanted to ask him why he paired such a desirable goddess with an overweight, comparatively ugly leading man, but as Castellano was present at the conference I didn't think it would be useful.

Bogdan Kozlovski crushed any attempts to bring from him a deeper analysis. "I make the films, it's for you to interpret them." He did, however, offer the warning that he was not strictly a realist film. *La Double Vie de Wronski* (*The Double Life of Wronski*) is a drama of choice, ambivalence and beauty with a certain distance inherent in the plot which keeps one intrigued.

In this tale of two almost-identical women in different cities, Kozlovski aimed to develop an atmosphere of warmth and a sense of unconscious intuition. Soon after the Polish Wronski dies of a heart attack, modern, her French double, Veronique, gives up her name without really understanding why. Both played by Irène Jacob, the two never meet but are haunted by a sense that they are not alone in the world.

Enhanced by an exquisite score (by Zbigniew Preisner), it was the International Critics' choice for best film. "For the emotional strength provided by his film thanks to a warm and penetrating style." Also, Irène Jacob, who someone described as the best actor since Ingrid Bergman, received the award for Best Female Actor.

PIALAT'S *LES GÂCHÉS* (LEFT) AND *LA CANE* (RIGHT) WERE BOTH OPENED UPON BY THE PRESS. BUCHITTAY'S *LA CANE* WAS HIS PERSONALITY. THE FEMALE MODEL WAS A BEAUTIFUL WOMAN AND COULD BE A GOOD SUBJECT. A CONTEMPORARY LOVE STORY FROM AROUND 1900, BASED ON THE STORY OF CHARLES BUCHITTAY.





Europa by Lars von Trier was a contender for the Palme d'Or. Set during World War II on a German train, it is a Japanese thriller involving espionage and shifting loyalties. Lars von Trier combines black-and-white photography with broad sweeps of colour, mainly, he says disarmingly, to be able to tell the film by using it less colour. What is striking is his use of surreal imagery, through front-back projection and superimposition, in contrast with the foreground action as well as meandering music, voice-over monologues (narrated by Max von Sydow) and scattered images of the lit train track. Von Trier maintains that any good film is hypocritical, but he chose to make it obvious through playing with the clichéd film techniques.

When pressed with probing questions about presenting World War II as a contest of ideologies, he was honest: "I don't know why. It just so complicated for me and I'm sorry now that it's becoming so complex." An unpretentious answer, yet he has said, "My films show my obsession with the universe of war. The ultimate setting for films and drama — Despite the serious subject matter my aim is to entertain."

Europe won the Grand Prix for Superior Technology. In his acceptance speech, Von Trier said that as his films tend to win technical prizes, this year he brought a technician with him and introduced the beaming man at his side.

Much of the humour in the first half of *Toto's New Year* lies in the use of the point of view of young Toto. Director Jaco van Dormael manages to avoid a sickly-sweet childish approach to his favourite thematic concern "the talent for living." The events of Toto's life — from birth to beyond death — unfold in a sequence of associations and jumbled memories "with the speed of freedom of dreams and thoughts." The coherent through-line is the protagonist's rocky with his neighbour, as he believes they were accidentally swapped shortly after their birth, and this obsession leads to a surprising finale. A delightful film, it received the Camera d'Or (for first films).

Consider if *La Belle Noiseuse* won the Grand Prix for being the longest (Daggy) film. It was, an ordeal of four hours consisting of a psychological exploration of a disillusioned artist and his relationship with his second friend, wife and co-model, plus a young woman who revives his creative spirit and agrees to model for a work he abandoned ten years ago. A labourer's concept, every single brush stroke and ink scratch is recorded on film as he works on countless drawings for five days before coming up with his final product(s). It might have been absorbing if he had actually been a good artist. A score would also have helped to alleviate the tedium.

An interesting difference between European and American-style films is that European films generally tend to explore the subtleties of human nature and inner truth. They seem to be less certain of their subject matter and less concerned with making a statement or an explicit point. This can be said of *Melvin*, *La Belle Noiseuse*, Marcello Foglioli's *Amo la Vita* (*Outside of Life*), Rainer Khardamov's *Anna Koronavova*, Tere-

AT THE PRESS CONFERENCE (TOP TO BOTTOM): WOMEN WERE LOOSE, JURY CHAIRMAN BERNAUD POLINSKY, JERRY BRONDO AND JENNIFER JEVONS (BOTTOM) SPEAK, ANDREW K AND SAM POOLING A GROUP PHOTOGRAPH BEHIND THEM.



the haggling and bargaining. Cannes is all about money. Roman Polanski, who headed an impressive jury, described the atmosphere at Cannes as one of glory and despair. "Most people are in a situation of competition and daily excitement [which can lead to] aggression, irritation and anguish", he explained, adding that he believed Cannes to be a massive event, second only to the Olympic Games. Polanski was reminded of his statement at a Paris press conference where he said he was looking for two hours of a good time and wanted to avoid the mandatory "originality" clause at any price. "I'm prepared to stick by those words and listen to [and judge with] my heart and nose. ... I want a gut response to make my decision. ... [I do not] want to fight with my preconceived notions."

A London television film critic, Barry Norman, asked Peter Greenaway if it was true that he had been promised the Palme D'Or for his film *Prosper's Baby*, from which we were treated to the last reel, had been ready for screening at the Festival. Greenaway smiled and made no explicit denial. So despite dissenting jurors such as this, it was interesting to see Polanski's ideals realized by a unanimous vote for a fine film. ■

THE PRIZES

PALME D'OR: *Batman First* (Joel Coetzee)
GRAND PRIX DE CANNES: *La Belle Noiseuse* (Jacques Rivette)
BEST DIRECTOR: Joel and Ethan Coen (even though Joel is the only director credited on screen) for *Batman First*
BEST SCENE: John Turturro (*Batman First*)
BEST ACTRESS: Irene Jacob (*La Double Vie de Véronique*)
BEST SUPPORTING PERFORMANCE: Samuel L. Jackson (*Jungle Fever*)
PALE D'OR JEUNE ÉTOILE: (Lars von Trier) and *How Is Vie* (Marianne Boghades)
INTERNATIONAL AWARD: *Europe*

SHORT FILMS

PALME D'OR: *Well, Nearly on the Air* (Michele Plaziat)
PRIZE DE JEUNE: *Push Comes to Shove* (Neil LaBute)

OTHER AWARDS

CAMERA D'OR: *Toto le Héros* (Jaco van Dorland)
SPECIAL MENTION: *Pravda* (Jurek Hladky)
GRAND PRIX DU PUBLIC: *Deepa Mehta*

EXHIBITS

(INTERNATIONAL CRITICS PRIZES)

BEST FILM IN COMPETITION: *La Double Vie de Véronique*
BEST FILM OUT OF COMPETITION: *Riff-Raff* (René Leach)

PRIZE DE LA SEMAINE DE LA CRITIQUE

Young Soul Rebels (Isaac Julien)

COMMERCIAL AWARD

La Double Vie de Véronique

ABC FEATURE FILMS. — LEAN, — INDIVIDUAL, CHALLENGING.

W

While no existing new program under way ABC TV Deans is capturing fresh faces and ready ears Australian foreign films and the critics agree!

WAITING "manages to be at once strikingly original, good natured, elegant, thought-provoking and beautifully photographed. There is exactly the type of film that the industry dreamers seem to be suggesting Australia doesn't produce any more. Like the best of the screen Australian movie, **WAITING** proves that small can be beautiful."

— John Loder, John King, *Leaf*

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8 AFI NOMINATIONS INCL.
BEST FILM • BEST DIRECTOR • BEST ACTOR



JAN EPSTEIN



Australian cinema was represented at the 1991 Cannes Film Festival by two contenders for the Camera D'Or: *Proof*, written and directed by Jocelyn Moorhouse, which was selected by the French Directors' Guild to open *La Quinzaine des Réalisateurs* (Directors' Fortnight), and Les Berkley's *Hololeys on the River Yarn*, in *Un Certain Regard*.

Belgian director Jean Van Daele (who the Camera D'Or for *Tout le Néou* [roughly for distribution in Australia by Newvision]), but not without strong competition from *Proof*, which garnered a Special Mention as runner up (along with *Son of My* by Canadian director Denys Melvin).

Proof's appeal to the Cannes' audience lay in its originality, its restrained emotionality and its accessibility. A common phrase used to describe it was "very fine", and one critic from Marseille admitted that, up to the screening of Akira Kurosawa's *Ikkyûsan no Ryûshûkyû* (*Rhapsody in August*), he preferred it to any of the films in Competition. This acclaim, spread by word of mouth and repeated in the Festival press, was well deserved.

Moorhouse's unusual tale about a blind man, whose lack of trust in the world that he takes photographs of events around him to validate his own senses, and to test the truthfulness of others, mixed with great naturalism and well-judged humor. It is quite without the mannered quirks that often turn interior dramas into exercises in style, and this young filmmaker—drawn by the practical implications of blindness ("I'm fascinated by blindness and how people cope with not having visual knowledge—the everyday confirmation of 'what is' that I take for granted"), has fashioned a story that is affirming and regenerative without descending into cliché or bombast, something that often happens when blindness is used as a metaphor.

Everything about *Proof* is polished and professional. The story is meaningful without being pretentious, interestingly framed and composed, and beautifully shot.

Hugo Weaving plays Martin, a stiff, wary man in his thirties, blind from birth, whose early experience of his mother has led him to lead a cloistered, coltish life, cut off from emotional engagement with the world for fear of being duped or injured. Martin has always believed his mother lied to him to punish him for being blind, and Weaving gives a consummate performance as the

defensive, difficult blind man.

Genevieve Paolet gives a completely convincing portrait as Martin's long-lost housekeeper, Celia, who, while being in love and obsessed with Martin, is also cruel, driven to unconsciously repeat the role of Martin's dead mother.

Russell Crowe excels as Andy, the likable young kitchen hand who befriends Martin and, despite his unwitting betrayal of Martin through Celia, becomes the blind man's conduit to the world, providing him with literal and emotional proof that the world is trustworthy, up to a point, and that his mother did not lie to him all the time.

Proof's further welcome evidence that the long-awaited second wave of Australian filmmaking is no mirage. It is a accomplished and solid.

One reservation about the film is the script's few niggling questions. We never learn how Martin supports himself—whether he is on a pension, whether he earns an income with the computers he has in his room, or whether he leads his comfortable middle-class life with money left to him by his mother. Equally, we are a little repulsed as to how Celia, the strange but attractive housekeeper, makes sufficient income from housekeeping for Martin and others to own a BMW.

In the final analysis, however, these quibbles dwindle in the film's general ritual inventiveness and emotional believability, and the freshness with which it blends the everyday and the unusual.

Hololeys on the River Yarn did less well at Cannes, not being as polished as *Proof* and perhaps too serious about its predominantly European audience.

Berkley's story follows the efforts of two teenagers, Mick (Lukas Klotz) and Eddie (Craig Adams), to raise \$500 apiece to join a monkey group of unemployed "mercenaries" competing to sell to Africa to overthrown left-wing government of a group of islands. The idea



THE

Australian

Film Finance

A STEELY GLASS OFFICE
LOOKS OVER THE PACIFIC HIGHWAY
AS YOU ENTER NORTH SYDNEY.
THE AUSTRALIAN FILM FINANCE
CORPORATION (FFC) IS ON THE
8TH FLOOR, AND AS YOU SIT ON
THE WAITING ROOM'S LEATHER LOUNGE
YOU NOTICE THE GREY CARPET AND
BUREAUCRATIC FEEL OF ITS OFFICES.
THIS IS NOT EXACTLY A BASTION OF
CREATIVITY, NOR IS IT MEANT TO BE;
AFTER ALL IT IS A BANK,
A FILM BANK.

SINCE THE FFC came into being three years ago, none of the films funded by it have come under scrutiny from filmmakers. Rumours have spread, but many filmmakers in the dark saw the FFC's procedures. They're not about to speak out, either, because they are the ones with their hands out for the funding dollar.

With a budget of \$260 million spread over four years, the FFC was set up to promote a 'market-driven' film industry that would draw on the filmmaking skills developed during the RBA tax scheme. The FFC is aiming for a self-sufficient film industry, but Chief Executive John Morris says that, after the heavily-funded RBA period, the industry needs 10 years to become market-driven.

The FFC finances documentaries and television drama, but most of its funding goes to feature films. Its procedure for features can be confusing because different guidelines apply according to the ways projects are funded. In fact, the three big FFC categories to date have all been funded differently. Peter Weir's *Green Card* was a co-production, *Mad Max: The Big Red One* was a normal investment film and Mark Joffe's *Spinal Tap* was a hybrid (funds came from the Film Fund).

FFC INVESTMENT FILMS

The FFC investment programme operates entirely on the basis of commercial risk. It is not the FFC's job to judge a project's merit. Investment funding requires that filmmakers obtain a percentage of the film's budget in advance, usually in television or distributor pre-sales. The figure increases each year: last year it was 38 per cent, this year it is 40 per cent. The FFC's executive staff can present recommendations but the eight-member Board makes the final decision.

A film that recently passed its audition was *Green Card*. As a French-Australian co-production, the film was entitled to FFC funding proportionate to its Australian elements. It received \$3.7 million, but according to Morris was entitled to more.

I wish we'd put more money in, because the return would be better. I'm exceptionally pleased that we made money out of it. If we'd lost money I'd still think you correct for tax reasons. I've met all these money-grubbing people who say we shouldn't have invested in it. They are envious of Weir's success.

Morris says that FFC investment ensured Weir's creative control over the film.

Peter was the writer, the director and the co-producer of this film. He chose to tell a story set in New York about an Australian and a Frenchman, but it's an Australian story. If you look at the film, it doesn't look like an American film, it looks like a Peter Weir film. Peter is an Australian, so it's an Australian film.

nance Corporation

As for some of the less-than-profitable PPC ventures, Morris claims the PPC has invested in the "best films" that have been put to them. (He fails, however, to explain how they chose the "best films," when the PPC only considers commercial potential.) Morris:

The final results reflect the industry. One of the problems with Australian films is that there's not enough time and effort spent polishing and perfecting them, and getting the best possible film from the material.

Sometimes the "best film" is not possible because projects are threatened with withdrawal of funds from overseas investors. Triumphant winner from last year's Film Fund, screen-director Bob Ellis, refers to the big-budget PPC films as "All Thine Were Turkeys." He believes that foreign elements inhibit creativity. "It's hard enough to make a film in your own town without having to soothe the egos of barbarian Californian foreigners," he says.

Several PPC projects have had insurance problems. John Saxon Productions' *Men of Menzies* has time to recover a recently departed investment partner, but Playgroup Productions' *War Crimes* will not. (Saxons' rights to the film will lapse shortly and, despite a deal with Village Roadshow, it still has no big-name U.S. actor for the production. Playgroup budgeted \$350,000 in development money, which largely went to the writer Peter Carey and the director Bill Bennett. Producer Ron Rodger says, "The PPC gave a lot of support while the project was still alive, but when a fall apart, they weren't there when you needed them." Rodger says this, like all government organizations, the PPC lacks flexibility in its budgeting and failed to accommodate changes that arose out of new distribution and pre-sale agreements. *War Crimes*, for example, was not permitted to apply to the Film Fund.)

When a U.S. distributor pulled out of John Seale's *Tell Them We Are Here*, the PPC quickly replaced it and kept the film going. "It was a good decision," says producer Jim McClary, a "corrupted bar" of the PPC. "The PPC had the flexibility to convert from a pre-sold advertising agreement to straight investment in the film," he says. (The PPC investment of \$5,185,711 accounts for half of the film's budget.) *Tell Them We Are Here* features Mark Harmon, star of *The Psychiatrist*, and McClary says having an American actor in the lead will not only aid theatrical distribution but will help when the film goes to video. He says that producers should consider the video market more and not feel ashamed of it. *Tell Them We Are Here* will be released to Australian cinemas in August. It is also up for Australian Film Institute pre-selection with the PPC investment films *Drugs* (Roy de Hunt), *Ara* (Solman Hossain), *Waiting* (Jackie McKinnon) and *Isabelle Elshout* (Jan Pringle).

The other big-budget feature that has kept everyone waiting (and wondering) is Stephen Warlock's *Turk 182*. The film had no release for a September release. With international stars Greta Scacchi,

Art Malik and Joan Chen, *Turk 182* has probably the PPC's biggest budget so far. Not that we are about to find out because the film's producer, Matt Carroll, is not disclosing the final budget (PPC investment was \$5,216,875). "Now that *182* is gone, budgets don't have to be a public figure," he believes publicizing a budget influences investors and eventual sales to distributors. "Whether a film has a big budget or low budget is irrelevant to what ends up on the screen." The PPC has never really dealt with budgets of more than \$5 million before, but, even so, it was reasonably easy for Carroll to strike a deal. "The PPC [was] happy to work with a larger budget, but there had to be more market money attached," he says. The PPC is driving a tougher deal with his new mini-series proposal, *Frankie's House*.

THE FILM FUND

The \$20-million Film Fund offers the film-makers budgets of around \$5 million, with \$3 million left over for PPC costs. The PPC arranges financing for the films mostly through private investors. "The films are chosen on account of their scripts, and our belief, and the belief of our distributor, in their commercial viability," says Morris. They have no costing associated with them.

Film-makers say that the Fund is their only means of maintaining creative control on high-budget features. At a time when the results of the first Fund were hardly known, applications closed for the second Fund last October, yet a final decision was not made until March. The process is long and cumbersome for the PPC and a waiting game for film-makers.

Last year 178 scripts were submitted to the Fund and had to endure a number of assessment panels. The number was first cut to 50 by four outside assessors (who ask to remain anonymous). Then it was up to the staff, the Board and representatives from the distributor, Beyond International, to bring the number down to 26. Those who made it to 26 were asked to provide a package, including budgets, a director and producer. The final 10 were interviewed by a five-member panel consisting of Morris, Patricia Edgar (PPC Board), Moira Hector (PPC Investment Manager), Michael Garfield (Head of Development, Beyond International) and Phillip Gerlach (the now former Managing Director and Chief Executive Officer of Beyond International). As with the investment films, the PPC Board was responsible for the final decision.

It was a commercial consideration that all five films appeal to the under-25 audience. One anonymous film-maker who made the final 26 said that,

We were reduced to being contestants in a wheel of fortune [more correctly termed the "hook raffle"]... It is known that the successful script was going to be about coming-of-age films, so about boys getting their first ones, I'd had written one myself.

**JOINTED WITH THE OVERALL STANDARD
ARE TOO MANY TO COPE WITH. WHAT IS THE FFC CRITERIA
"IT IS IMPORTANT THAT A SCRIPT HAS A BEGINNING,
A CENTRAL CHARACTER OR CHARACTERS AND
ENDING."**

to gain FFC investment (\$1,484,000). It went straight to television without a cinema release.

According to producer Nina Stevenson, *The Great Pretender* is not aiming for realism but will achieve a stylised 1960s look through wardrobe and the bold colours of set designs. "The film will have pace and energy and be bright and glossy in its attempt to capture the optimism of Perth in the '60s, as well as the vulnerability of life." A major foreign role for an actress. "The musician has been approved by Equity.

Come Back to Show You I Could Fly to be directed by Richard Lowenstein (*Breakdown* and *Days in Japan*), tells the story of "an eleven-year-old boy who meets the young, off-beaten drug-addicted Angel and enters her fantasy world". Lowenstein was interested in developing a character piece that celebrates the human spirit. He adapted the film from the novel which in 1999 won "Book of the Year" in the Older Readers category, Children's Book Council of Australia Awards.

Humans Over Six Feet will be made by Ann Turner (*Gold*) and portrays a young disabled man's coming "face to face with adulthood". Executive producer Gus Hunsack of the South Australian Film Corporation says that it is an adult film about childhood. The film is based on the short stories of politician/author Alan Marshall, who wrote *I Can Jump Puddles*.

Bob Ellis' almost legendary autobiographical account of his formative years, *The Notorious Kid*, tells of an over-sized, hyperactive youth with a taste for personal melodrama. (His Ellis changed) Ellis is also directing. (He previously directed *Unfinished Business* and *Wine Nights in a Silo Mixing Trains*.)

Shogun Weidling has more of a grown-up scenario where a man marries his teenage daughter during a siege. According to producer Charles Hunsack, "The drama is played for us comic elements." It is the second feature for director Paul Hession who has won several international awards for feature stories and short films (including *Captains of a Simple Subject*).

Most of the filmmakers believed they were successful because they were well prepared for the selection process. All found the panel attentive and helpful. Bob Ellis says it was a total surprise. "I was expecting a room full of corrupt bureaucrats hanging their fists and drinking martinis." The Panel's tight structure is also appreciated because the administration and the deals (for the films) are controlled by the FFC. "Everybody's taking a long time to wake up to the fact that amazing things are happening", says Ellis.

It is interesting to hear a thinking time so far in advance and how much money and time to think. With most films you are panicking at the last moment. The check rolls allow you to concentrate on the creative process rather than constantly worrying about the finance.

Charles Hunsack says that they were given a every opportunity to

present their case to the FFC and beyond, and that the subsequent deals and documentations have been terrific. He believes that the strong collaboration between the writer, director and producers on *Shogun* Weidling provided a good patch to the Panel. The film's other producer, David Hunsack, and director Paul Hession had been looking for a collaborative project to work on for some years. (Hunsack likes to support the creative spirit, and in his 30 years as a producer frequently was playwright, music director, producers and writers.) Interestingly, the script for the film came from an advertisement they placed in the Australian Women's Guild newsletter, *Waggoner*. Those behind the film have subsequently put in "immense effort" into the script, completing three more drafts plus countless revisions.

Nina Stevenson says that David Ellis's understanding of the audience and the commercial markets greatly assisted. *The Great Pretender*'s applicants (Ellis has numerous credits as a producer, which include *Sonnet* and *Naught*). "Once you are selected as one of the final 10 applicants, different factors come into play other than the script", says Stevenson. "Some you control and some you don't. It comes down to the personal taste of the assessors and the business acumen of the proposition."

Ann Turner respectfully having to get her project funded since the choosing date for *Humans Over Six Feet* has been brought forward to accommodate her next project. Producer Dick Mason had to withdraw from *Humans Over Six Feet* because of a prior commitment to *The Red Head* (a budget FFC investment project). "In many ways it's an advantage not to have the pressure of the Film Fund where big things are expected of you," he says. "With the Film Fund you feel that you have been selected to represent Australia." *The Red Head* will be shot on location in Brisbane with Claudia Karvan in the leading role.

Mason says the criteria for the Film Fund is the same as commercial mainstream films. (The successful filmmakers from the 1990 Film Fund are presently looking around for promotable Australian or international actors.) The FFC would approve six points according to whom was appropriate for the film. FFC Investment Manager Carmen Hughes says, "The most important thing is to make as much money as we can so that we have enough money to invest."

Although the FFC exists on the premise that the industry will eventually support itself, few people in the film community believe that is possible. "The industry is hurting and is attracting two points where lower budgets should be considered", says producer Norm Rediger. Bob Ellis believes that lower budgets are the solution and that the majority of Australian films are way over budgeted. "They are like Sydney real estate", he explains. "They cost twice as much as they should."



PHILLIP ADAMS: "KIM WILLIAMS [FRODO BAGGINS] GOT OUT OVER LUNCH IN SAM CHISHOLM'S OFFICE, THE ARTS MINISTER AND WENT STRAIGHT TO WORK. THE TIME, AND HAD WE NOT TAKEN THAT INTO THE PROCESS], THE FFC NEVER WOULD HAVE BEEN CREATED."

1994 FILM FUND

Morria expects the Federal government will honour its promise of \$70 million in the August budget, so that next year's Fund can go ahead. However, the process will start earlier and take even longer. "Our proposal is that we will narrow the field down to somewhere between 15 and 30. We will have the creative team in, interview them, then get them to go and work on their projects and come back in two months' time." That change evolved because of problems last year.

"When we announced the third [30, chosen in every case the producer said, 'No, we know it isn't right. There were some projects that had huge potential but that were clearly a long way from that potential."

They had to be measured up against ones that were much closer to the final form. How do you decide between a film which could potentially be a lot later and one that has reached its potential?"

Morria also says that the Film Fund is no longer necessary.

"There is only a philosophical need. My opinion is that there is less of a problem now because producers have had 2 or 3 years experience of getting their ducks up. The film industry is perceived as more commercial."

THE BOARD

The FFC Board is appointed by the Minister for the Arts. Last year 11 meetings were held in Sydney and two in Melbourne. The

DAVID CAESAR - A CASE STUDY

In a bid to make his first feature film, David Caesar applied to the Film Fund with a script called *Prize Money* that he wrote in 1983. After the success of his quirky one-hour documentary, *Bodywork*, he was hopeful that his application might succeed, especially with screenwriter George Lucas as producer.

"Naively I thought it would help my application that my previous film had made a profit, considering that most Australian films don't", Caesar says. But *Prize Money* was eliminated after making the final 30. Filmmaker Greg Woodlark, also in the final 30, says that while *Prize Money* is "a brilliant off-the-wall script", its narrative structure has "too many surprises" for the commercial bent of the Film Fund.

Caesar is interested in working-class stories and describes *Prize Money* as a "cracker/ tragedy". A former truck driver himself, Caesar obtained Australian Film Commission (AFC) funding to research the film in Alice Springs. The AFC also offered \$1 million for production, but Caesar says he needs \$2 million. "You can't make a film for less than \$2 million unless it's two locations and four people." During the 1980s period, government regulations and union rules were set up which are now untenable for smaller film budgets. "There's no way that I could make a film set in the outback for \$1 million."

Once rejected from the Film Fund, Caesar looked at FFC investments that is, raising 40 per cent of \$2 million (\$800,000) from television networks. But the ABC (Harry Redwell) found it unfeasible. Channel 1 had just cut its budget and Channel Four only offered a quarter of that for a domestic pre-sale (\$200,000). A co-production deal with Japan was ruled out when they wanted a Japanese wife for the truck driver. Since there are German and Japanese characters in the film, however, a co-production deal is still possible.

Not that Caesar is willing around to find yet. He has another plan. A prolific writer, he has two other scripts under his belt, *Greenkeeper* and *Papilio*. Encouraged by audience reaction to a recent reading of *Greenkeeper* at Sydney's Harold Park Hotel, Caesar intends to try again. "The film is more commercial, more fun", he says. "It will introduce me to an audience that I can follow up with *Prize Money*."

In late June, Caesar received \$600,000 funding from the AFC for *Greenkeeper*.

Caesar concedes that he wouldn't have got this far had he been anywhere else in the world. However, young directors can even be lucky in Hollywood where large fees are still budgeted as young talent. George Lucas was \$5 when he made *Star Wars* and Tim Burton was \$5 when he got a \$10 million budget to make *Batman*. In the past, Australia has nurtured young filmmakers like Peter Weir, but chances are getting slimmer.

For Caesar, the issue with Australian film funding is how the money is spent.

"The films that are going to sell are the interesting ones and it's always been the case. The reason people went to see *Prize* at *Hampton* last was because it was a different style of film. Australia has everything in place to make these films."

Caesar agrees with Hal McKivoy's assertion that Australia should make either \$10-15 million films or \$2 million films, not in-between films where,

people sit around tables talking about their untalented crews. People want to see films with a big vision, male-screen films with *Dolly* music, films like *Mad Max* and *Grease* *Bend Sinister*. But they aren't being funded.

ST FFC CHAIRMAN] AND I SORTED IT [THE FFC]
H OFFICE ... THE FFC WAS OUR BABY. WE BY-PASSED THE
TO KEATING. HAD KEATING NOT BEEN TREASURER AT
HIS TACTIC [WHICH SCANDALIZED THE POLITICAL
HVE HAPPENED. "

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Anne Devine Honorary
Jack Thompson actor
Gabrielle Kelly writer, director, producer of *Archangel* Pro-
duction
William Garry Managing Director, National Mutual Royal
Bank Limited
Christopher Lovell lawyer
Ron Brown former head, SBS Television
Ted Thomas retired television executive, Seven Network

THE DISTRIBUTORS

The FFC Management and Board asked for "expressions of interest" from a number of organisations to act as distributor for Film Fundfilms. They chose the Bayview International Group, one of the more commercial companies, which distributes *The Chorus* and numerous television programmes, including *Legend 2000*, *Clonus*, *Just for the Record* and *Jack Thompson Goes Under*.

PHILLIP ADAMS ON THE FFC

Adams

Kim Williams [the FFC Chairman] and I worked at [the FFC] out over lunch at Sam Chisholm's office. We had previously used about 50 other funders but could never get the Minister to agree. We had a wonderful replacement for 1984 going back as far as the Tax Summit.

The FFC was our baby. We bypassed the Arts Minister and went straight to Keating. Had Keating been Treasurer it would have, and had we not taken this route [which scandalized the political process], the FFC never would have happened. Kim and Keating were very able in some ways. They talked figures to each other and I did the politics. It was a political miracle and done when everything was hanging on to the marrow.

Adams has never been to the FFC except for the opening. "I'm embarrassed to know people about them. I have had things from time to time, but I thought that the replacement of the Chief Executive might have helped." (Morris, who assumed the role in January 1989, was formerly the Director of the New South Wales Film and Television Office and Managing Director of the South Australian Film Corporation.)

Adams is thrilled about the Film Fund's selection of *The Nightman*. And a project that he originally commissioned with David Petruson.

The film is the story of Bob Elia's childhood and it is an astonishing story. Elia was brought up a Jew but the Australian with exactly the same sort of background as Lesley Chamberlain - wrote all that religious hatred and madness. Petruson and I were thrilled, but we couldn't raise the dough. It was obtained during the 1984 rush because it wasn't expensive enough.

Adams adds that Elia's "fantasy" of becoming a director is not such a good move. "He should go back to being a writer."

ADAMS ON FILM FUNDING

Adams

The arts have always required patronage. Look at the lives of Da Vinci and Mozart. Da Vinci never was credited in doing anything in his life. He chose the wrong patron.

Art funding either has to be private, corporate or government. Each of them has their own rules and filmmakers should learn to play them a bit better. Filmmakers are greedy but they should do something. Things are only going to get worse. Filmmakers need to be a pretty good little group but they are not any more. You never hear a squeak out of them. If the FFC doesn't fall over them then they should go out and raise the money elsewhere. This government has lost their energy. I am very impatient with them. I remember when it used to take 6 or 7 years to make a low-budget feature film. You had to scrounge for everything and then you couldn't get a screen. Hope. Greater Union and the others would say "What are you talking about?" It wasn't from being too hard to being too easy. We've got a government of people who, unless it happens for them as if by magic, don't know what to do. One of the things I deeply regret is that under 1984 we made it such a sheltered workshop.

You're not exactly beating down filmmakers' doors to get into because they're too talented, you're begging them to be more adventurous.

Adams believes that the job of the AFC is to manage new talent, not the FFC. "Young filmmakers don't realize how fortunate they are. This is the easiest country in the world to work in. You can still make feature films for cheaper if you have to."

Adams believes that too many mediocre projects have been funded in the past.

It is better to have two or three sound, notable films than 200 or 300 ordinary ones. We should take the risks and go for the doctor is a rule but it is more likely to produce a wreck. We've always funded too many projects in Australia. That's one of the things we were doing in the AFC before I left. You'd go into the files and find scripts development money for 2000 scripts.

★

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WHILE TRYING TO HOLD TO A SCHEDULE OF TOPICS FOR THESE ARTICLES, SOMETIMES EVENTS IN THE MONTHS BETWEEN PUBLICATION CALL THE TUNE. THIS TIME THERE ARE SOME THOUGHTS ON INTEGRATED FILM AND VIDEO AND THERE IS A BACKGROUNDING THERE OF CHANGING THE FILM IMAGE, A SUBJECT AS IMPORTANT TO THE FUTURE OF FILM AS IT IS TO THE WAY IT WILL CHANGE FILM AND VIDEO POST-PRODUCTION.

THE DECLINE AND FALL OF THE FILM IMAGE

These elements are to give perspective to developments that will eventually become as boring to a discussion about which manufacturers a TV gets its negative and what processing. Butman-color chemists and work-printed on to film—much looks better when transferred to VHS. You just can't tell.

Why you can't tell is the massive loss of picture information that transferring film to video requires and the massive loss worked with a low-resolution distribution medium such as VHS. We accept this loss because we receive all the other messages from the image, such as movement, sound and the transfer of information to similar information. Compared to VHS broadcast screens, our PAL 625-line screen looks terrific.

My point was (as compared to my writing here) is in producing commercials on computer video that have superior effects or graphics like. For me, the film-to-video argument is not as easy. I produce mostly live magazines on film and transfer to video. As an idea of how these two are integrated in the commercial environment, I went in, the last time I ordered a film print and cut on film was three years ago. Transferring film to video is a cut-off here now are time and money, and keeps the control of a production in my hands.

At the moment, I am producing a long program on SP Betamax video that has had all the care and attention that would have been given to a film shoot, and will look great on broadcast, but will obviously be distributed on VHS. Each day, as I receive that state-of-the-art on VHS, the quality loss is depressing, and there is no alternative available.

For large sections of radio-visual production, the use of film is dead and well overhauled, when compared to video, for a video-only release, it is just too expensive. However, for production where the cost of the filmstock is only a small fraction of the cost of the overall production, film remains the choice for the highest-quality and most-flexible image-production medium.

While it may be, ok, decide, we are continuing to ask it to build further towards electronic imaging.

TOWARDS A FILM-VIDEO HYBRID CAMERA

Welded on the back pages of the March '91 issue of *American Cinematographer* is an article about a forthcoming Arri/Leica TV and Universal

TV co-produced screen that we are certain to see soon. The production, *Harry and the Wonders*, was planned as a conventional studio multi-camera video shoot, but because, and I quote, there

had long been dissatisfaction among foreign producers and home video markets with the inferior image-revealing quality of the American NTSC video tapes compared to their higher resolution PAL and SECAM systems. Shooting the series on the much higher resolution film medium seemed the logical way to go. But there were budget concerns which would not accommodate a fully film style system.

The answer lay in using four standard television studio cameras, mounting on each a Panalux-XL with zoomed shutter loading the image to one of the new 700-line CIBS video split. Added was a 7" high-definition monitor and the manual focus and zoom controls were replaced with video controls on the pan handle.

Planned refinements such as fully light and a four-way split in the monitor (to see which camera is covering what), and the system promises to turn out 720p pictures better than most quality U.S. television. The film stock was Eastman 5296, and of course there is no problem in mixing images with single-camera location material and live d'habitat scenes.

NEW Hi-8 RELEASES

We are watching a fragmentation of the market for imaging tools, where quality is matched in an expensive, price and the quality borders between different systems are blurred. The system is becoming, "Don't pay for what you don't need", while the standard must continue to incorporate advanced features in lower-cost gear.

An example of this is the announcement and release of new Hi-8 equipment. In Sony's Hi-8 has always maintained the position for Hi-8 (the Video-8 high band equivalent of Super-VHS) as a consumer format to fulfill entry SP-U mini or BVU cameras. Now there has been a subtle change in the presentation as a lot of Hi-8 users have been dubbing up to Betamax and using Hi-8 as an input to broadcast format.

The new 3-chip CIBS camera EVW 325P with a Hi-8 back will be priced at \$13,000, but Sony had a package deal going with the EVG 380SP Hi-8 recorder/player, which plugs into a broadcast edit system controller just like any

other SP or U machine. The fact that Sony calls it an edit finder is an indication of how I believe will be used. I don't think that many producers will add a Super VHS deck in the same manner. Hi-8HS units tend to lower stand-alone dedicated features that provide lower-cost alternatives to broadcast uses.

This new Hi-8 gear is a solid professional equipment and should shape the consumer oriented image of film video.

RAFA-OMTEL INTEGRATE THE DNA

Today is a small town, even for relatively big fish like the Silverbrook company. Integrated Arts is the professional Silverbrook's innovative video synthesizer, the Pacifica CVT, a device right in its time, which helped fund the start-up of the multi-million-dollar public company back in the pre-crash days of 1987.

During these years, considering the number of staff employed (40 at the peak), almost everybody in the computer-graphics industry knew someone who worked at Integrated Arts or who was going to be the video-creating 3D-animation graphics device to compete the market. One of the "warrior" executives involved and funded by the government at the time, Integrated Arts presented with the financial managers, chips that promised fast parallel processing so that instead of just digitizing frames of video, real-time images could be created from the scenes, or paths that the points of these image took.

Like lots of other journalists, I was presented an occasion in the launch of the product and a story for *Camera Fables*. But the scheduled dates came and went. Now the Integrated Arts device has gone. Rafa-Graf purchased the results of the four-year \$10,000,000 project and now has an IPO.

Presented in the recent NAB (National Association of Broadcasters) convention and held on in Las Vegas, the DNA device will sell for U.S.\$120,000 as an animation and graphics device. The advantage of the vector approach to image construction is that it should be freed from the resolution limits of video and can dump to a film recorder just as easily as a Hi-8 digital VTR.

Expect to see the DNA and the testing in October 1991 and, given a percentage, let's hope we see a space here soon.

DEPRESSING/COMPRESSION

The total and over-the-top computer magazines have gone all on the subject of desktop-video. All report with an air of surprise that is a new

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Open to Australian citizens under the age of 30 on December 31, 1991. Entry is restricted to filmmakers who have contributed in a major creative capacity (producer, director, writer, cinematographer, editor or composer) on at least four productions.

JUDGING CRITERIA

There will be a judging panel of three industry representatives: a producer, a director and a member of the New South Wales Film and Television Office. The judges will look for evidence of how the filmmaker would benefit from overseas experience, use the time effectively, and utilize the experience in making plans for future productions. Applicants are to make their own arrangements for the attachment, providing production details with their entry form.

CLOSING DATE

Entry Forms must be received by 30 September 1991. All forms to be sent to:

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ANNOUNCEMENT

The winner of the award will be announced in December 1991. The winner must make use of the air travel before 30 June 1992.



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DATE OF BIRTH _____

QUALIFICATIONS _____

PROPOSED ATTACHMENT _____

IF INSUFFICIENT SPACE PLEASE ENCLOSE ADDITIONAL PAGES

CONDITIONS OF ENTRY

- Applicants should submit a reference from a recognised industry practitioner, State film body, or tertiary institution.
- Applicants should submit a detailed outline of the reasons why he/she would benefit from the placement; what use he/she would make of the overseas experience; what other projects he/she is interested in developing for the future. Some applicants will be asked to submit film work for the judges' consideration. They will be notified of this. Any other supporting material the applicant deems appropriate can be included.
- Entries will not be returned, and no correspondence regarding them can be entered into.
- The decision of the judges is final.
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FILM EXPERIENCE

PLEASE GIVE
TITLE OF FILM, KEY CREDITS, LENGTH, GAUGE,
AND A BRIEF SYNOPSIS

1 TITLE _____

CREDITS _____

LENGTH _____

GAUGE _____

SYNOPSIS _____

2 TITLE _____

CREDITS _____

LENGTH _____

GAUGE _____

SYNOPSIS _____

3 TITLE _____

CREDITS _____

LENGTH _____ GAUGE _____

SYNOPSIS _____

4 TITLE _____

CREDITS _____

LENGTH _____ GAUGE _____

SYNOPSIS _____

CERTIFICATION

I hereby certify that the information concerning my involvement in the above-mentioned films is true and correct in every form; and I agree to abide by the conditions of the entry.

DATE _____ SIGNATURE _____

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1988 Women's Film Unit, Robert Menzies, Louise Wright, Doug Eickie, Jan Solberg

NUMBER 124 WINTER 1989

Women Film, Len Lee, Marlene Green, Daniel Price, Lucy McKee

NUMBER 126 SPRING 1989

Real World (Blackout Lyrics, Brian Galt, Rod Macdonald), Sydney Side (Patrick)

NUMBER 128 SUMMER 1989

Victoria Women's Film Unit, Randall L. Eaton, Japanese

NUMBER 130 AUTUMN 1988

Jan Galt, John Hughes, Maureen Reed, Philip Smythe, Gloria Gooding, Chris Mann, Canada

NUMBER 132 WINTER 1989

Karen Alimonti, Tami Conner, Gillian Coate, Nick Tarsis, David Treloar, Marilyn Handberg, Ed Smithberg, 1970s graduate film tapes II

NUMBER 134 SPRING 1989

Richard Hauff, Nick 2000, Tami Conner, Australian Independent Film, Public Television in Australia, Tapes II

NUMBER 136 SUMMER 1989/90

Regina Ma, Tami Conner, La Lun Leaky, Tami Conner, India Marwick, Australian Video Festival, Beka, Akiba, Rose Gilman, Tapes II, Chinese History

NUMBER 138 AUTUMN 1989

Richard Lissman, New Japanese, Emma, Ben Russell, Richard Lissman, and Michael Cusack

NUMBER 140 WINTER 1990

Contemporary in America, Richard Evans, Tony Kennedy, Murray, New Zealand Cinema, David Clements

NUMBER 142 SPRING 1990

Wai Wai, John G. Domestica, Jan

NUMBER 144 JUNE 1990

Charles Beckett, Tami Conner, Australian for 15 years, Nancy 1988 film series, Australian film, Tami Conner, Tami Conner, La Lun Leaky, Tami Conner, India Marwick, Australian Video Festival, Beka, Akiba, Rose Gilman, Tapes II, Chinese History

NUMBER 146 JULY 1990

James Cook, Tami Conner, David Galt, Emma, Ben Russell, Richard Lissman, and Michael Cusack, The Premier of St. Pauling, Frank Pacione - Supervisor, Australian film in Canada, PG TV

NUMBER 148 JULY 1990

The Deluge, Australia, Tami Conner, Tami Conner, La Lun Leaky, Tami Conner, India Marwick, Australian Video Festival, Beka, Akiba, Rose Gilman, Tapes II, Chinese History

NUMBER 150 SEPTEMBER 1990

Tami Conner, The Tami Conner, Australia, Tami Conner, La Lun Leaky, Tami Conner, India Marwick, Australian Video Festival, Beka, Akiba, Rose Gilman, Tapes II, Chinese History

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actually is reality, rather than an idea whose time is coming, "non-linear now." The reports have changed to hardware and software reviews for devices that have been paid for and installed (surely the bottom line, given the size of the economy).

Desktop video will have an impact on a lot of areas such as education and business, but the area of particular interest to film and video post-production involves the new buzzwords, "non-linear editing." Over the past month, there have been demonstrations of the Lightworks and Avid computerized off-line editing systems. Both with stated attempts to capture the heart of those film editors who have supposedly needed video off-line editing systems.

I know Australia is different from the U.S. and U.K., where I'm writing to believe that there are still ghosts of celluloid tradition alive, but I don't know of a film editor in Australia who hasn't already become familiar with the standard, patch & crush "N/4 or 1/8" edit systems or already embraced even more sophisticated computer-controlled systems.

To my mind, the question for non-linear editing systems is not how much like film editing they can be made to emulate, but how well they replace the heavy and painfully slow "linear" (i.e., subconscience-based) systems.

Systems such as the Editline (installed at Kevin Bragun's Sydney company, The Editing Machine), and just signed up for post-production on *Beauty for Graceland* is and PBL and Field Associates for Skoppy, which can handle DVHS cassettes to speed up the search and replace moves, are at best a linear stepping to what inevitably has to give way to hard disk- or optical disk-based images (Editline does non-linear using an optical disk system in NAB.)

RESOLVING THE PROBLEMS

While Pines and House film when transferred to U-matic and VHS are a pale, low-contrast, low-resolution shadow of the original, the advantages that video editing offers are enough to put up with the lack of detail and makes cassette systems use in editing of news or feature film can be unacceptable (and usually considered) unacceptable.

With the economics of solid state devices, the quality of computer images has been steadily improving and the hardware cost has been falling. While systems that are intended for manipulation and return to film, such as the Kodak High Definition film system mentioned in our March issue, are forced to use massive amounts of computer storage and memory to handle just a few seconds of moving film quality images, it requires a relatively modest amount of storage to produce VHS or U-Matic quality television images.

Low video disks, for example, can replay more than an hour of higher-quality video with compact disk-quality audio on a 12" disk, and there is a growing number of optical- and magnetic-format record replay disk systems within the price range of an existing U-matic machine.

PUTTING ON THE SQUEEZE

There has been a number of approaches for reducing the amount of digital information that is stored to recreate on a medium a good quality moving television picture. Their uses in disks will be needed if we are going to grab higher definition television systems within the existing frequency bands.

One approach has been to transmit each frame and evaluate what has changed from the

previous one, storing only those portions of the picture. A talking face could then be recreated by just updating parts of the image such as the mouth and occasional blinking eyes. There are a number of non-linear systems that can say can get the essence of data down to the level where it can be transmitted on a standard phone line (paths for the video phone) that when the camera covers or the subject moves has/have areas quickly, the image breaks up, producing unsuitable results.

The U.S.-based Joint Photographers Experts Group, or JPENG (coordinated by Peg), an affiliation of computer and software companies including Kodak, has been working for the past few years to produce an open standard algorithm that can compress and decompress images. U.S. company G2Cube has now developed a hardware chip, the GL-880 which does most of the work. The results on still images allow rates of up to 25:1 compression without loss of image quality, but motion pictures require those image rates to be controlled fast, and a few minutes of video have been all that can be stored on a hard disk. The solution is now available to allow the use and reuse of hours of images needed for the editing of feature movies (provided to be stored on disk-access disks—with quality).

BUILDING A BETTER NON-LINEAR HOLIBETHAP

When the amount of image compression pressure is being able to store enough full-frame images to let useful on a long project, and to jump materials to any image and sound sequence on the disk is a non-linear way

SECOND TWO AND MEDIA COMPRESS MODEL OF DIGITAL NON-LINEAR EDITING SYSTEM



(without having to speed forward and back through videotape).

This document made in this way are only a lot of image sequences for the computer to replay each time. There is practically no link to the number of alternative ways you can have and, if you want to change or rearrange a shot, unlike linear tape editing (which) there is no reasonable time this point or think down.

Usually, the display of available sequences appears as small storyboard images on the computer screen that can be moved around in sequence using a device such as a mouse. At any time, expanded images of still or moving images allow a fast cut to be made with the whole sequence of frames before you (to see a lightbox). This flexibility also applies to the visual display of dialogue and sound effects. When a sequence is completed, the result can be output to a standard VCR for approval.

There are a number of non-linear systems that you can choose from in the U.S. - the basic, Montage III - and Spectrum Film or Spectra but the Touchstone DV/Vision using the Intel 287 system is a big 486 PC. The first I

have seen, however, was the new Lightworks system, followed immediately by the Avid, available in the U.S. in NTSC for some time, but just demonstrated around Australia by Quantum.

THE AVID

Avid Technology of Burlington, Massachusetts, has the benefit of an almost two-part lead over the Lightworks system. It is based on the new latest Apple Macintosh II computers, and uses the C-Link CL-640 JPEG compression chips and Truevision 4k/Vision 25 bit/boxed with some self-developed software. Avid calls the system configuration in the range the Avid 200 Media Composer series and they all allow for simultaneous editing of images, sound and sound effects with the ability to import and integrate images that are created with any of the MacPaint or image applications, such as PaintPro or Adobe Photoshop.

The Avid is supplied with its most basic configuration with the new Panasonic phase change optical disks that can store up to two hours of sound and VHS-quality images. You just play your materials from any video source and

the Avid digitizes the image in real time complete with time-code.

The sound on the Avid can be up to 19 tracks of 12-bit quality with the ability to auto-align and pan levels and smooth fades and crossfades. The all-digital mix can be stored and then changed to, say, a DAT tape. The quality and sound-editing flexibility is a big plus.

The system ranges in price from about \$45,000 for a basic off-line replacement system up to around \$140,000 for the Avid 2000 Series due here at the end of 1990. The Avid 2000 processes 7.4" U-Matic quality with higher sound-sampling rates and quality. There are options for creating standard HDL (Eda Decoders Less) and machine control of broadcast VTRs such as Betacam and D9 and D2 machines. There is an robust digital linear layer for incorporating titles and graphics.

Other options include a Mechanical software for conforming film negative to the finished edit and MIDI recording.

U.S. industry groups say that sometime next year Avid will be demonstrating a full broadcast-quality editing system and that it will really put the digital cut against the analogue papers!

Avid Technology is represented in Australia by Quantum Pacific and the contact there is Peter Amoson (02) 976-0323.

LIGHTWORKS

As the Melbourne office of the Australian Film Television & Radio School, the demonstration of the Lightworks non-linear system began with Bob West introducing Paul Rutherford, whom he had persuaded to break his link back from the launch of the series at RAS. Rutherford was behind the development of the Total Avid audio console mixing system. The experience of the successful production of this application must give some credibility to the potential for Lightworks, but from the demonstration it would be unfair to judge the prototype which could not display full motion. The high quality of the images (Lightworks also needs C-Link chips that has added some proprietary numbers), and the desire for a flexible, user-configured screen layout would make me look again at the system when

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Lightworks releases the full version later this year.

What was interesting about the Lightworks was non-linear and touch controller, which is designed to make finished work feel comfortable, has some of its software ideas for configuring the scene and such (like connecting the script stacked with the "go" takes, so that by clicking up a script page and clicking the mouse on the character's dialogue the take's moving image and sound appear).

Lightworks is also developing its method for matching color back to the original film negative. It is inevitable that there will be an integration by all the non-linear video systems and Kodak's SuperColor edge numbering. As well as an edit box that gives them edge numbers to cut to, if the way makes sense computer and screen it should be easy enough to show the image of the frame in the cut point for a visual check. It could even be an on-screen and even on the top the any frame on the bench.

KODAK MOVES

There have been a greater than normal number of Kodak press releases in the time over the past months. There has been news of the acceptance of its Cinema Digital Sound in a growing number of U.S. theaters and for recent big-budget releases, and its availability in 35mm.

Kodak readers should no longer look for the Motion Picture Division in the Anamorphic address, either. I don't know if we should draw any conclusions from the transfer was now the corporate high tech park of North York, but the Motion Picture and non-motion picture divisions of Kodak, now in Utica and Lake Como, will all be housed in the AWA building (pictured below) at 25 Talavera Road, North York by the time you read this. The new phone number is (212) 870-4222.



WHAT'S A JPEG?

The next piece of jargon you will need to learn about is image compression. Here, a short guide.

In an attempt to standardize the various systems of compressing the amount of computer memory space that images require, the CCITT and the International Standards Organization spawned two groups. They are the Joint Photographic Experts Group and the Motion Picture Experts Group.

JPEG is primarily concerned with still images while MPEG is concentrating on full-motion video. MPEG also has to include means of compressing the audio data that usually accompanies motion picture images.

THE JPEG ALGORITHM

JPEG is an open standard and JPEG software packages are available from C-Cube Microsystems and Kodak. The JPEG algorithm is called a symmetrical and lossy compression technique. This means that it takes the same number of steps and amount of time to compress and decompress the data, and that it discards or loses data in the process.

Because images tend to have areas of uniform color (for example, blue skies), it is possible to represent them by saying that all the pixels (individual picture elements) within that area have the same color and/or intensity, rather than record the information for each pixel.

This is the first step in the process and, in the JPEG software, involves a process called discrete Fourier transform or DFT. Without describing the math, this is basically a technique that breaks the image up into groups of 8 by 8 pixels, called macroblocks.

Most computer color images use RGB (Red, Green, Blue) as the first part of the process requires the conversion to YUV. Y represents the luminance or brightness level and U and V give the color information. YUV is the same format that RF

terranets uses for recording its compressed images.

THE JPEG HARDWARE

While it is possible to perform the compression totally in software, it takes time (memory rather than the fractions of a second required for motion). A number of manufacturers (IBM, NEC and Intel) are known to be working on implementing the JPEG standard in microprocessors. The C-Cube Microsystems CL-558 image compression processor is a relatively cheap single-chip with 408,000 transistors and can perform over 240 stages of the JPEG algorithm concurrently.

It is produced in two speed versions of 40 MIPS and 80 MIPS, which can produce 14.7 million pixels per second. Up to four of the chips can be run in parallel, which would allow high-definition television images to be compressed in real time.

This is sufficient fast enough to allow the use of the relatively slow and cheap CD-ROM drives in display full-motion video. For that, we will have to wait for the MPEG standard.

The MPEG system will also use DCT but the group has still to present final papers. One manufacturing giant Intel's involvement in the group is interesting because its DVI (Digital Video Interactive) technology is gaining some acceptance in the market, and it does compress reasonable-quality images onto CD-ROM. The image capture and display boards with the CNT standards are much more expensive, but Intel has incorporated the JPEG standard in its latest chip, the i7865, available later this year. The full MPEG standard will be incorporated in the chip for release in 1992.

Looking to the future of home video, television sets, colorfax boxes, video phones and digital to still cameras, are estimate that by 1993 they will be digital using the new chips. Let us hope a high-definition home-viewing format follows.

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FILM POLICY CONFERENCE 1991

The Institute for Cultural Policy Studies will host a conference on Film Policy at Griffith University, Brisbane, Australia from Wednesday to Friday 29-30 November 1991.

Other participating institutions are the Canadian Centre for Research in Culture and Society and the Institute for Communications Research in the USA. The conference has been supported by the Australian Film Commission.

Sessions are planned around the following topics:

- Recent film policy in the light of internationalisation and co-productions
- Film making and film policy in relation to indigenous peoples
- International film policy at regional, state, provincial or local levels
- Developments in cultural theory and film education/training policy
- Governmental instruments of film policy: what they facilitate and what they impede

Contact: Dr Arthur Moore (Director),
Phone (07) 476 3266

or

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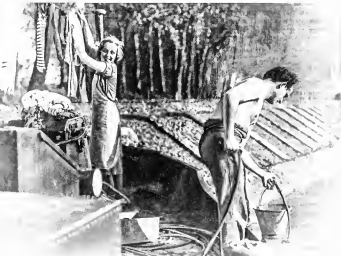
ELEEMOSYNARY ELEVEN

AKA DIRTY DOZEN

A PANEL OF ELEVEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (CHANNEL 10; THE DAILY MIRROR, SYDNEY); SANGRA HILL (THE BELGIAN, SYDNEY); PAUL HARRIS (103; THE AGE, MELBOURNE); IAN HUTCHINSON (SEVEN NETWORK, HERALD-SUN, MELBOURNE); STAN JAMES (THE IRELAND ADVERTISER); NEIL JACUET (THE AGE); ADRIAN MARTIN (AUSTRALIAN BUSINESS REVIEW, SYDNEY); SCOTT MURRAY (THE AGE); TOM RYAN (3UG; THE SUNDAY AGE, MELBOURNE); DAVID SHERMAN (PLURITY, SEA, SYDNEY); AND KEAN WILLIAMS (THE AUSTRALIAN, SYDNEY)

FILM TITLE Director	BILL COLLINS	SANGRA HILL	PAUL HARRIS	IAN HUTCHINSON	STAN JAMES	NEIL JACUET	ADRIAN MARTIN	SCOTT MURRAY	TOM RYAN	DAVID SHERMAN	KEAN WILLIAMS	AVERAGE
COMPANY OF SHAMANS Cynthia Crouge	8	8	5	10	-	7	-	-	8	7	-	7.4
DEATH IN BRUNSWICK John Seaver	-	5	5	5	-	8	3	-	7	8	-	5.5
DAMNED SKULLS Nick Broomfield	-	-	5	5	-	2	-	5	8	6	5	5.1
THE DOORS Oliver Stone	8	4	2	4	5	2	7	-	10	8	-	4.8
FX 2 THE DEADLY ART OF RUSSIAN Richard Franklin	5	-	4	5	2	3	-	-	-	5	-	4.1
GOLDEN BRASS Fred Cox	5	5	2	4	-	2	3	-	5	8	-	4.6
THE HARD WAY John Badham	5	-	4	5	5	3	1	-	1	8	-	3.8
THE HOT SPOT Dennis Hopper	8	5	5	4	-	-	5	1	-	5	-	5
THE KIDNAP THIEF Massimo Nardone	8	7	5	7	-	5	5	4	8	7	-	6.5
IN FADING LIGHT Andrew Friedman/Tony	-	-	5	7	-	5	-	-	7	7	-	7
INNOCE'S LADDER Adrian Lyne	-	3	5	5	-	3	-	-	3	2	-	3.6
A KISS BEFORE DYING Basil Iwanyan	7	-	3	5	5	5	-	-	-	7	5	5.7
KERESMAN Andrew Wigda	-	-	-	-	-	-	-	5	5	7	-	5
L.A. STORY Mark Jackson	5	3	5	5	4	7	-	-	5	5	-	5
MERMAIDS Richard Romagnolo	-	7	-	4	4	3	-	5	5	5	5	4.6
MURDERER FIRE Patrick Lindsay	5	4	7	5	-	5	3	5	5	5	5	7.2
ONCE AROUND Lane Hathorn	-	5	2	5	4	3	5	-	5	5	-	5.2
PORTS APARTS (OPEN DOORS) Caprice Amelio	-	-	-	-	-	5	-	5	5	5	-	7.3
QUICKER Simon Wilson	5	-	5	4	5	3	-	-	-	2	5	4.1
ROBIN HOOD Jon Irving	5	4	2	4	5	3	-	-	-	2	5	4
ROBIN HOOD, PRINCE OF THIEVES Kevin Reynolds	2	5	3	7	5	5	-	-	5	-	4	4.7
WAITING Jackie McGowan	-	7	3	7	-	5	-	-	-	5	5	5.5
WHITE HUNTER BLACK HEART Clint Eastwood	5	5	-	5	-	5	2	4	5	10	-	5.6
0 5 5 5 5 5 5 5 5 5												
THE SILENCE OF THE LAMBS Jonathan Demme	8	8	7	8	6	5	7	4	8	9	5	7.4
WAR WENTON Michael Mann	-	7	5	3	5	5	5	5	5	5	-	7.3

L'ATALANTE; DEATH IN BRUNSWICK; THE FIELD;
 PK2: THE DEADLY ART OF ILLUSION; ON THE WAVES OF THE
 ADRIATIC; PORTE APERTE (OPEN DOORS); AND, QUIETLY



ABOVE: GABIN (WITH PAULET) AND
 JEANETTE LODI (AS JEANETTE) IN THE
 BEAUTIFUL SEQUENTIAL L'ATALANTE
 OF 1935 (TOP)

PAULET LODI (AS JEANETTE) AND
 JEAN GABIN (AS JEANETTE) IN THE
 BEAUTIFUL SEQUENTIAL L'ATALANTE
 OF 1935 (TOP)

L'ATALANTE

BYRONIO YOUNG

It is one of the darker ironies of film history that Jean Vigo's *L'Atalante* was subject to as many and perhaps wholly more so, unlike those in number that have subjected to in his childhood and in maturity. It is well known that Vigo was the son of Eugène Bostons, a man de Vigo, who had changed his name to Miguel Alencastre, an immigrant of "y a la merde", in order to express his devotion to anarchism and the revolutionary cause in the first two decades of the century. *Alencastre* was published in 1917 and met a violent death, probably by strangulation, in his cell. For much of his life, Jean Vigo would dedicate himself to the realization

tion of *Alencastre's* reputation and the dedication expressed in *L'Atalante*.

The film itself was shot in 1933 and edited in 1934. Vigo had been too exhausted to edit the film—he was in his early 20s and very young—and left the editing to Louis Chavance. Vigo approved of the edited version with the exception of a few small details and intended to modify them after the film's initial screening before an audience of exhibitors—he was not, of course, that he would never see it again. The screening itself was unsuccessful and one can guess why: this was a bold, original film that challenged numerous conventions of style and structure, that challenged the whole notion that films had to be popular entertainment and (like *Le Grand*)

Vigo's interest in the problems of men,-Semitism, in the development of marriage and in the unconscious of the *Kino-Panola* group, as well as the march-surrealist trends in the art of Dali and Brecht and the drawings of surrealists such as Savienko and Cassini, resulted in a work which caused some consternation and was seen to be of little commercial worth. The result? The film was cut by almost 35 minutes! Several images were excised (for example, Juan [Joaquín] on the left) and Pito Juan (Michael Simon) smelt for Juliette (Ana Pardo), accompanied for the film's rhythm and resolution, until she stood to end the film "Big Sister" (15). There were, perhaps, likewise Juliette's scene was cut in parts and replaced with another parodying song, "Le Châlied-qui-Passe." The film was released with the title of showing *After the revolution failed in economic circumstances*. In 1940, it resurfaced without the neo-surrealism, a commercial failure again.

It was not until the end of the 1940s that the French Federation of Film Clubs decided to restore the film, yet there was no sign of the original negative. In 1980, a print from 1934—which produces the irreparable re-cutting—was found to occur in the French Film Archive. At long last, the final process of reconstruction could begin. Assorted screenplays were consulted and images and sound were reconstructed, people who had worked with Vigo were found—Juan Durr, whom Vigo cast in the role of Juan, was seen in St. Bernard and down these discoveries. And although it is not certain that the restored version would have had Vigo's original schemes of content have much to be stumbled for (Pierre Philippe and Jean-Louis Bompard of *Cineuropa* are primarily responsible for the task).

L'Amour en bandrolle is every scene of the world. In it, Vigo explains to abundance of scenes, the extent to which dreams can distort perceptions, desire and exchange. Part in the normal audience in her realm of beauty and ugliness, social inequality and primary on the one hand—issues that had interested *Amore*—and the broad ways in which members of society respond to such problems, the affirmations of life in its stark and richness in its concealed layers of experience (especially in the case of Pito Juan), a fascination for the flesh, for the "barbarism" of the major characters, and the true nature of desire and longing within the context of interpersonal love. Also of interest in our time is the compassion shown towards animals by Pito Juan and Vigo's explicit revealing of these in a significant that *Amore* shared this view.

Amore's shadows, it has been said already, can be felt in the film. For example, when Juliette/Juliette is in a room, we see the masked Montan Pito on his back. This was associated with anarchist sympathies run Pito Raphael Dilligent and Pito Clara, two of *Amore*'s friends, were cast in the roles of *Amore* and Juliette's mother. The original screenplay involved a dog, yet Vigo included cats, which, again, his father had been fond of, and Pito Juan's subaltern character may be related to an aspect of *Amore*'s character.

Vigo's style is eclectic yet distinctive. His

use of montage and dislocation in the strategies of Eisenstein and Dostoevsky, yet Vigo appropriates these in order to achieve a logic that is characteristic of dreams and disorientation. (In fact, he praised the psychology of such things in the films of Dostoevsky.) His use of comedy—and it should be remembered that the film is a comedy piece—a Chaplinesque (for example, when Juan resembles after "song") Juliette and stands behind Juan and the boy, who are looking for him) His "realism", which Truffaut praised in relation to the situation of madness, is evident enough—for example, his filmed people in Paris who were actually unseen played—but it is combined with a palpable sense of the mysterious, even the macabre. Indeed, it is only after the mystery of the photograph, which suddenly and inexplicably begins to work, that Juan's mystery commences and in this sense, the title "poetic realism"—or "poetic realism" for this matter—though somewhat reductionist, might be particularly striking in the fact that various strands in *L'Amour* anticipated the vision of Jean Cocteau, the studies of madness and the disintegration of personality by Truffaut, as well as the neo-realism of Visconti and Resnais.

The film is not without flaws—for example, there is some awkwardness in minor roles, there is a sense of a rhythm that is discontinuous at times and, occasionally, there is a sense that is not yet a border-consciousness yet Vigo cannot be blamed for all of these problems. What must be emphasized is the fact that Vigo was an innovator of the film order: his transformation of narrative logic, his use of space-temporal relations which are fluid and poetic rather than natural, his free use of the camera to articulate unconscious images and sequences are in vogue today as they ever were.

And yet it is another defining irony that Vigo, whose delight in the power of the imagination, whose love of the medium and whose devotion to, and in, the world, has been

in almost every frame, did not live to complete the film. Nor will he live to witness the achievements that it allowed to great cinema's appreciative filmgoers. But too limited to insert this in *L'Amour*, as in a rhetorical mode, as a nostalgic image, and in an delicate evocation of eventual happiness understood, Vigo's lived a certain measure of transcendence over those struggles that persecuted and damaged his brief but troubled life.

L'AMOUR EN BANDROLLE Directed by Jean Vigo. Producer: Jean Vigo. Executive producer: Jean-Louis Bompard. Scriptwriter: Jean Vigo, Albert Raut. Director of photography: Boris Kaufman. Art director: Francis Jourdain. Editor: Louis Chavance. Cinematographer: Julien Joffroy. Assistant director: Albert Raut, Charles Goldstein. Music: Michel Carré, Michel Simon (Pito Juan), Jean Durr (Juan), Ana Pardo (Juliette), Gille Marguerite (Pito), Louis Lefèvre (Boy), Pito Clara (Mother), Raphael Dilligent (Bompard), Charles Goldstein (Thief). *Argon Film*. *Amore* (drama) on French Film 12 mm, 35 mm. France: 1934.

DEATH IN BRUNSWICK

PETER LAWRENCE

Death in Brunswick opens with an image that could be called from any urban landscape in Greece or Turkey. A hot wind whips along an empty street, raising dust and flapping up dirt. The atmosphere is hot and heavy. An old woman, poor, wrapped in black, carrying a dried branch in her arm. She shuffles across the road in an almost meditative way, the headlong dependence of the rich. Then a bus with *Mellotron* music, urban sprawl spread populated with Greek and Turkish and a few Americans, a place where each group maintains its cultural heritage and a cluster of houses, houses and shops.

The scene is a strange contrast to the image of a bleak world where death could be the norm, and we are introduced to the English Carl Fitzgerald, a character personified with his success claims by Sam Neill. Carl is rapidly approaching middle age and trying, in the bottom of his dominating mother, Mrs. Singer



and (Thomas: Ludwig) and has been filmed three (John: Clark) or six (last) or eight (together) (Clark: *On the American director John Kauter's* first feature film. Coming from a background of low-budget filmmaking, his work here is characterized by an economical style and a sharp sense for comedy. The film moves at a rapid fire pace which serves to create narrative tension without becoming too unbalanced by its comic situations, a problem faced by a number of American comedies.

The theme of death is obviously central to the film. An early gag shows Carl awakes one morning to find his old member—first first, in the garage, then, obviously (his role as Carl's) in some of his member and immediately puts into the sequence of chaotic events which befall him. Both characters are personified with his numerous departs from the earth, a final explicit to help him how under the truth. So we see Carl in a number of scenes trying to make his up. Ironically this member making her up and putting on her favorite name—Mishka's 3rd and 3rd appearance, after the same having made Lucinda. We could imagine an actual death in Rome.

[illegible]

All the markers for a wild, anarchic film that continuously surprises, but rarely gives away its secret move. Along the way we are treated to a budding romance between Carl and Sophie (Zoe Lister-Jones), who meets in the club (this happens so quickly the word *hooking* has little place in this sentence). The subject of romance, however, follows a specific direction that never so much from the central dilemma highlighting Rainer's course of the modern relationship. Romance is lost and possible, and then, for Carl and Sophie. In contrast, as the married, most world occupied by them and his wife, Jane (Deborah Krawcheck), the rules of the game are well-defined: the characters have, because the scene and "punishment" has for hanging around with Carl. There seems to be little room for affection and pleasure.

On the other side we see the European version, where it's a man's world defined by old money. Mia, still the photo-bogus, is like Carl about getting into trouble at school and her father's reaction. If she did it again the consequences would be straightforward: he'd kill her. When she and Carl go on a "date" to the pictures, her little Greek cousin is charged.

When Mustafa fails to come home, his wife and son come searching. The young son does the talking. Later, accompanied by a group of large, knife-wielding Turkish men, he attempts to rescue his mother. —*Shirley Jones, Carl*

Sophie's arranged husband, the sleek rightclub professor Yama (Mahesh Phadnis), discovers she's become keen on 'Cookie' (Carl) and calls her a slut, proving once that she didn't really want to marry him and he's already told his dad.

In contrast, the earlier research, but under no circumstances, indicates a strong bias regarding the potency of male-to-male relationships in male's endorsement world.

As the story unfolds and Carl falls deeper in love, small birds hatchlings appear on a rooftop, one by one, accompanied with small Chatterbox scenes. In about 1000 years, one particular instance sees Carl walking home after his first trip to the Saffron. He passes a couple of teenage boys applying a small tree out of a mature strip. He acknowledges the "mugging" is bad, but when they tell him it is the tradition he will know otherwise of their environmental conditions.

Russett's method in using the Soviet humor on screen is to purport the narrative structure displays his covert thinking in making the film. No time is wasted, there is no letting up. The film is pushed relentlessly, criticism by the means of rare images, following different directions, finding its own meaning, until it reaches a point where narrative seems to give become a strong relation.

At the same time, *On the Shore* tries to develop our insight into the central character's perspective, in scenes – paragraphs too – that overbalancing build up of events that seem simply not irreparable. This not a disorder of the world, certainly. The Secret and the House

At times, however, the film does reflect some problems in depicting the somewhat complex array of characters, actions and manner back home. This is evident in the central cemetery sequence. Whatever scenes leading up to this point are emotional, informative and above all offer a keen insight into the various characters, in the cemetery sequence the film's pace falters and death for one long on screen should be justified for beauty or love.

The fact that both elements are used and restricted to the points of best argument suggests too much is being said about the character of the two kinds of effect. We learn that Carl has a time-hardening (or gas-hardening) of the brain, and that Dave can be cold and rational, yet this could have been usefully employed as reflected in reference to those other problems (Carl's relationship with his mother and Shoppie, Dave's problems at home). Instead, we see a collection of gaps that run from Gilling, past to the mythical use of deconstruction critics.

[illegible]

The major strength of the film, however, is the cast. This is evident in Neill's and Clarke's playing off one another, though it is Clarke who makes the film work. His manner-of-fu

style is consistently underscored by deadpan delivery and timing of his lines, and it's compensated by his ability to work so comically in a more serious. Added to this is his rapport with Neill. Together they are capable of justice and humor without becoming overbearing. And the three directors? Indeed, Clarke's working with Neill has more common sense to his work with Richard Dade in the episode "Portents of Milder's Underworld" for *The End Zone*.

Because a casting of the secondary characters is virtually nonexistent, particularly the attorney, right after the end and the very many lawyers who there are and consume immediately upon the end and conclude.

That aside, the film's overall charm, however, is its ability to reintroduce the skill and resourcefulness one was expecting from a director like Raine, and which have been the hallmark of a few recent Australian productions.

The importance of *Death in Rembrandt* should essentially come in what it has to say of the current state of Australian cinema. Two dangers seem to exist in current Australian cinema, one reflective and analytical as well as visually engaging, represented by a film like *Between Home and the World*. The other seems to exist to be represented by *Death in Rembrandt*, and although important it tends to be greatly dominated by a narrative style and purpose which is unconvincing enough that commercial viability for this project is a unfortunate figure. It is interesting that *Death in Rembrandt* only does so to succeed on a light comedy, and because it avoids making too much of its characters and story.

[illegible]

THE NEW

[illegible]

As the old begins, the screen is filled with artistic wide shot of the rugged landscape of the west coast of Ireland, all brown grass, grey and orange hills. Two figures emerge from the right of the screen, carrying a large black object, which they throw over a cliff, into the murky depths of the lake below. Then, surprisingly in this powerful series of images and beliefs which structure the essence of the film ends, Ireland, the primary position of the land, the transience of its human inhabitants, and the overarching cycle which encompasses all things that dwells upon the land still, eventually returns to its

The two men who control the opening scene are middle former Ball McCabe (Richard Harris) and his son Tadhg (Sean Bean). The object we see them disposing of is the carcass of a token's wife, hunted to death by Tadhg.



LEFT: JOHN HURT; RIGHT: FRED O'DONNELL
 SMALL: MICHAEL (BRUCE CAMPBELL) IN *THE UNDISCOVERED COUNTRY* (RIGHT: THE FIELD)

for having trespass[ed] upon the enormous field owned by his father from the woman known only as The Widow (Frances Tomelty). The Widowman outsider, having lived alone in her stone cottage for the past ten years, is named by Tully and the local mobsters. Fred O'Donnell (John Hurt), though without Ball's knowledge or consent. When the doctor dies enough in enough and redemptive, to tell her field, the local community acknowledges that the field is rightly Ball's, and that she will get only whatever price he chooses to pay. He offers fifty pounds, a fair price and just about all the money he has scraped around his cottage, but the arrival of an American (Tom Berenger), who witnesses upon leaving the field at any price, throws events into a wild spiral towards seemingly inevitable tragedy.

The Widowman was Jim Sheridan's first film since the hugely successful *My Left Foot* and he has again chosen to work from an existing literary text. In this instance, it is John B. Keane's play, which has been adapted for the screen by Sheridan himself. But whereas Sheridan's first film was an uplifting humanist tale of a man struggling to overcome seemingly insurmountable odds, *The Widowman* depicts the tragedy of a man whose future leads him inexorably towards violence, in order and misery. It is in every sense a tragedy and the casting of Hurt in the lead role is inspired. Not only does he bring his very real physical stature to the film, but he carries in his entire history of grand theatrical performances of Shakespearean characters. With his white hair, his bushy beard and his mad scenes, there is more than a hint of the King Lear about Harris Ball McCabe.

Such reassurance of the dramatic right doesn't mean a film not swiftly tending to display its cynicism, but Sheridan's direction takes the film out of the realist mainstream towards a purely cinematic expression of myth-making. The opening sequence of the duke being thrown into the lake, stomach buried in a

groin/gun/gutman as a link to the business in this country, echoes the sequence of Lars von Trier's *The Element of Crime*, in which a dead horse is hauled out of the water on the end of a statue. This reference prefigures the moment later in *The Field* when the mole finds its surface, an event which signals the beginning of the curse which will be used to justify the looting of the missing American, eventually prefiguring the downfall of Ball.

Another sequence towards the end of the film, in which cattle trample over the edge of a cliff, suggests a similar moment in *Disaster Capital*, in which Alan Diller challenges his accountant and goes tumbling from the sky. Diller's character seems to have a portent of tragedy. Ball has earlier told Tully that no good comes from cruelty to animals.

That is not to suggest that there are direct quotes or references in any self-consciously post-modern or parodic sense, rather that Sheridan is a keen gambler on both dramatic and purely cinematic to construct a challenge to modern forms of tragedy. Not so to suggest that he is always in complete control of his film. John Hurt gives a performance as Fred O'Donnell which some will think average at best, but there are times when he seems too sagging as if he were playing the fool to Harris. Let's Of course, that may be what Sheridan intended, but the contrast between the two characters is jarring, not enlightening. The fool in Shakespearean tradition is never just a fool; he always offers an alternative view, playing one up for analysis for the audience to follow. Hurt's Ball is just foolish.

Sheridan's use of Oliver Herford's score seems a bit foolish, too. Every plot point is highlighted by Irish instrumentation, which adds to the loss of the actual on-screen dynamics. Only in the scene in the land does not the music seem compatible with the tone of the film, working with the narrative flow rather than against it. Still, these flaws do not distract too much from the power of Sheridan's film.

The Field, though, is not just a tragedy, however well executed. It is as much about Irish mythology, superstitions as well as its consequences, as it is about raw anthropological instinct. To an extent, everyone in the film is an outsider, not just The Widow and the American. The price is told by Ball that he is "just passing through", as, by reference, is the influence of the Catholic church. The Gancas (police) are regarded with similar distrust, and even the local publicans and beyond suspicion. Ball may be paranoid, but the historical wrong of the film rises years after partition and the granting of independence: in the south, places like Ballinacorney in the south places has lost of "Roughness" in an almost sympathetic light. When it is revealed in fact that the American is no bad agent here for possession of the field, McCabe sets the town in the path of this American, "in one of the same trespassers who let me and a half million Irish men, women and children die in the fields during the famine?" What distance from Ball's position, is his refusal to differentiate any between the variety of "inhuman" one there, so that his wife, not and the land are all implicated in a grand conspiracy to deny up the land, and hence the continuation of Irish history and beliefs. It is a position which has no logical conclusion at the guaranteed bloodshed of the earth.

In a sense, McCabe is the personification of a deep national myth, as bound up in tradition and mythology (yet almost incapable of agency) that as only articulation comes in the form of violence. Ball sees words purely as much as that in his one great speech in the film we feel witness to a man and great outpouring of repressed emotion. No word has passed between Ball and his wife Maggie (Bernadette Fox) for eighteen years, since the death of their first son. Some who hang themselves, according to Ball, and in a dramatic echo of Old Father Time in Thomas Hardy's *Jude the Obscure* - because the land was too poor to support another mouth. It is unclear at what moment the words fell but when Maggie finally addresses Ball his only response is "She speaks." This moment is charged, with such emotional underpinnings that it suggests the moment in *My Left Foot* when Christy screams the word "mother" on the floor with a piece of chalk. But unlike that moment, the strength of speech in *The Field* signals a real breakthrough, but a breakthrough, a rupturing of Ball's belief in an illusory underpinning as irruption of the emotional present upon his mythical past.

Of course, the present has been thrusting itself upon the small town ever since the American arrived, with talk of moving the hills the limestone, and the building of endless houses that will cover Ireland, taking over small sleepy villages to another. But something to see *The Field* as a foreplay reaction to this mindless modernist expansionism, a sounding of the death knell for Irish, Irishness. But that would be to read the poem there in the essentially traditional, land-based Celtic beliefs of Ball which lead, inexorably, to the central tragedy of the film. The American may prefigure conflict with his greed for land in

general, but as Hall's star-powered link to his specific piece of land, the Field, which brings that conflict to an emotional climax. The gross strength of Shandor's film lies in the way he brings us to emotionally rage with and against his land directly with his own actions — both material and personal — while guiding us to see McCain (and by implication, the Irish) and his own history on the same level, as the measure of that tragedy.

THE WHEEL Directed by Jim Sheridan. Producer: Noel Pearson. Executive producer: Steve Morrison. Lead producer: Anthony Lippin. Screenplay: J. Sheridan. Based on a play by John B. Keane. Review of photography: Jack Geronzi. Production design: Robert Conner. Costume designer: Jane Kyrle. Editor: J. Patrick Sullivan. Composer: David Whelan. Cost designer: Laverne-Paul McCall. John Shea (Bird of Gondal): Thom Hollander (Geraldine): Sam Broun (Tough Mother). Frances Tomelty (Young woman). Brenda Fricker (Maggie). John Cusack (Photographer). James Conlon (Blackbird). Sam McKinley (Father). David Mulvey (McGowan). A Grade 11 Film Australian Certificate. Rerelease: 35 mm. 1991.

FX2: THE DEADLY ART OF ILLUSION

Figure 1

"Sensations" is an attractive word that people have a hard time for. But it is not the kind of word one expects to see or use in a review of a film like *XXX: The Deadly Art of Illusion*. This is because the word tends to compare us (images of David Hamilton photographs of naked, blurry young women and of Playboy playmates with stepsisters) with animals (kind of *XXX* like clowns) or even to compare ourselves

But if we take "science" to mean something along the lines of "examining/undergoing the process as an authentic instance" (I'm paraphrasing Ockard here, so don't blame him), then that is what the basic concepts of *ITZ* (and, indeed, *ITN*)¹ is all about, even though the lines are fuzzy.

The film's main character, Rollo Tyler (Bryan Brown), is a man with a background in film special effects who uses his skills in the real world to create magic. This unusual motif does

manipulating and distorting people's perceptions of reality is delusional. The treatment the idea gets on F32 is not. A standard comedy-action programmer is clearly what the filmmakers were for and that is clearly what they have delivered. Good or, um, Duh! is nothing wrong with that. 30 out of 10 for what they did. 8 out of 10 for what they didn't. The film is fun and funny, but is self-aware about...
 See, I'm getting ahead of myself.

Some chairs are designed to be comfortable. Others are not – not at all! In any case, try remembering the point of *Fast Two*: minutes after walking out of the cinema and you will have trouble. If you do actually manage to remember the glory you've probably missed the point of the film. It is designed to be enjoyed, not remembered. If you remember that you enjoyed it and nothing else, then that is fine. If you also pick up a really serious message about the importance of remembering, then there's more to it.

It was the same with the first *P/X* film, and will probably be the same with the next one too. Use the next one and the next one — either *P* or *X* positions, which include the star, Rayer, Bessie, first three division seats, and end up making a highly successful *P/X* movie. Place in films like that are designed to serve the star, not the other way around. Plan an entrance to a crowd, not the end of itself. If the latter is what you want, get Sidney Lumet to direct you. When you see *Police Story* or *Police Confidential*, a new

There is nothing fundamentally wrong with any of this. The next page of the film is the scene that provides emotional momentum: action and movement. *Of Mice*, the two *Swampy* Hall-fog films, and *The Moon* are screen assembles too complicated for *The Hunt* or the \$80 million sequel in *De Hunt*, not such a screenable ensemble play, although it does illustrate the point: being inaccurate, exaggerated and case of how the film appears to serve the producers' aims and the viewer's, the *Rakshasa*.

The question is how well it is done: In the case of F&E, it is done well enough, even if it is a light work, and even if the enterprise lacks any sort of conceptual adventure. This is what I mean by *no one*.

The first film had the specificity of the creative idea going for it: a film special effects man grunting involved in multiple interventions, and using his skills to serve justice. *CSI* lights to make up the lack of that novelty—nothing was on a novel idea like using a mouse—and the filter is there in the performances and the production. Most of it comes off like the impression the film makes is not *Disorder*.

Bolton Tyler helps out a cup friend, Man Nelly (Karen, 'D'G'Connor'), so catch a psychopod woman who murders women after watching them across the way. During the arrest, Nelly is murdered by a suspect woman police. This agent Tyler, as he is now going, can only Nelly's woman's wife (Rachel Thomas) who has a new. Psychological thriller.

Tyler suspects a coverage cop is behind the murder, while on his gal from fifth one, L. L. McConley (Brian Dennehy), and one of the plot builds up a trail of clues that involves a robotic chicken, a rotten DA, exploring canola-baked beans, quail, pumping billiard balls, the Mafia, a sausage mortar and McConley to blame, arties and, eventually,

The plot provides a killer who stalks Rolloff giving him plenty of opportunity to entrance some of the *Die Hard* regulars. When it is his turn to Rolloff in his apartment, Rolloff lights back using an automatic device, which replicates Rolloff's body movements when he wears a special suit. The reason of laughter that separates them from the audience engineers how serious the plot than put the killer three is supposed to be taken.

Similarly, in the supermarket section, Bailey uses paperware, including cups of baked bread, two-carriage and a vacuum-sealing machine to discuss the killer and extract the information that leads him and her to the police, which changes even as the action changes. The sequence works like a soap opera comedy in the Comedy and suspense, not the film's serious tone.

Roddy's master eventually provides for him with an industrial thermostat, narrative underpinning (also known as the "society in person bit"). He is a non-violent hero who saves a young woman of literary type, who lives in the climate. Roddy uses metaphors to hint at guard dogs, which he locks inside a tennis court. He then uses robots, becoming inflated balls, chlorinated washed protein fishes and a clarinet-like not salubrious or possibly more subtle but complex without having the use

The most telling scene is when he is once again guarded with a life preserver, rolls him out the sea, takes his gun, aims it at him, says "Don't Worry," and then shoots the gun into the water. Such a cruelly signed laugh is written that subdues the point. The message here is just that Martin Ruhl, just that Bruce Brown.

FBI director Richard Franklin continues his musings on the blurring line between silence and risk. He first explored it in his understated but eloquent *Democracy on the March*.

1 Ed. Through PBS' *The Family Set*, *Set of Shamus* is re-aired on F/X, it currently drops the negative. The first film was called *F/X: Murder by Shamus*, as many viewers have noticed the 11/8.

1.25% (2000-2001) and 2001-2002 (2002-2003)
 (2003-2004) and 2004-2005 (2005-2006)
 (2006-2007) and 2007-2008 (2008-2009)
 (2009-2010) and 2010-2011 (2011-2012)



boy's love of adventure and creation of a first-born hero, Black Jack (Dionys Coleman), gets them involved in actual adventures, where people want to kill him for being gay.

PG2 is nowhere nearly as thoroughly complex or involving as *Clash* and *On the Water*, and the first *PG* film did play more on the creation of heroes rather than more generally which *PG2* does. A shot of Kiefer Sutherland here the capture of a criminal will take place shows the idea of unspooling an illusion onto a real life, but that under-report.

The film's major disappointment is how the outrageous central concept of sensory deprivation is never really conceived as a game between the filmmakers and the audience. It would have been great if Franklin played around a lot more with what the audience is perceiving. And, we are about with Kiefer, not as much as he is, we know everything that is going on, and what tricks are being played.

The few times when the film does try to fool us it is far, far too facile. You know the opening sequence on a train where this being shot with the film, you know how when Kiefer Denham gets shot that he's not really shot, you know that when the corrupt cop tries to make his getaway in the chopper near the end, and Kiefer's shot the police flying stuff that Kiefer's release shown is in the controls. We really deserve to be treated and deceived a while bit better than that.

PG2 is technically a sequel (what a who the idea has the number one) but really seems like another self-contained episode of a series. Not having seen the first one does not surprise you. And the good thing about this sequel is that Kiefer's idea that the number one, you probably couldn't tell a was a sequel. That is the sign of a good sequel.

The film also seems a lot to its two stars Kiefer and Denham just in winning performance, and generate a somewhat chemistry. This suggests that they were for more confidence about upholding their roles than the stars of other sequels. *Gladiator II* and *Avatar II* may not probably the most embarrassing recent example of huge performances suffering from sequelitis.

The series of *PG2* will likely spawn more *PG* films, hopefully by a host of different directors. Franklin did a good, solid job and delivered a commercial, funny, occasionally exciting film. What the director of the next one should work on, however, is making sure a film as obscure that has. The basic idea behind the *PG* films is far too good to be devoted solely to gadgetry. Play with curiosity next time. Now see more.

THE DRAGON ART OF BLOOD Directed by Richard Franklin. Franklin, Jack Webster. Scott Ford. Executive producers: Lee E. Brown, Bruce Brown. Screenplay: Bill Goodwin. Based on the novel by Robert T. McGowan. Gregory Thomas. Director of photography: Peter J. Kopp. Production designer: John Jay Moore. Costume designer: Linda Mulheisen. Editor: Andrew Gordon. Composer: Lisa Schiller. Cast: Bryan Brown (Buffy Tyler), Brian Dennehy (Leo McGowan), Rachel Toor (Ann Brinkley), Joanne Whalley-Kilmer (Lisa Brinkley), Philip Bosco (Ray Miller), Kevin J. O'Connor (Mike Brady), Tom Mison (Mike Brinkley), Thomas Zimopoulos (Chris Brinkley), Jonny Lee Miller (Mike), John Walsh (Buffy), Chris Anderson (director). Pages 58. Run: 100 mins. US: 1991.



ON THE WAVES OF THE ADRIATIC

MARCUS BROWN

The rhythm of the Australian film has a delicate power that is easily overlooked. As humans beings we eat, sleep, breathe and process with almost thoughtless abandon, so that when the everyday becomes the extraordinary, we consider those same lives to be ordinary.

So when we are in our most familiar fringe, these same everyday things become uncomfortable. Instead being that way personally has with the pleasure the everyday could bring it is even to be lived as if a voice a layer of the screen for doing so naturally and fearfully open.

The enormous appeal of this beautiful Australian film, *On the Waves of the Adriatic*, is its appeal to the unadorned nature of the everyday, lived in the one-dimensional world of the morally deficient.

Watching the film brings an entire raft of often disturbing thoughts and emotions to mind. It also creates a raft of associations, like hearing Allen Ginsberg reading poem Bob Dylan's *Big Sur* and *Close*, chanting, preening, probing the black spots of the minds of the people sitting in front of him, taking them back into a rich landscape where wondering an entire journey where some Hegelian spirit will reveal the news of their lives that is so empty.

The attraction of this film is the same fragile wonderment it creates. Like a psycho logical thriller, it works best in the blackest spaces in the back of the mind. Those spaces work more effectively if "normal" human beings by blocking out the sense of the everyday.

The film's title, *On the Waves of the Adriatic*, apparently describes the ancient Greek habit of casting the morally deluged into a boat on the Adriatic Sea, although the film's personal better name up on consciousness is *It Is the Sea* the first name — a small harp of cultural lagging suspended in a crystal. It is like the perfect in connection of events that splits the screen as slow motion.

ALAN DENHAM, JOHN KIEFER, AND
DIONYS COLEMAN IN *ON THE WAVES OF THE ADRIATIC*

It is an artfully crafted Australian film that presents us with a remarkable layer of Melbourne's suburbs for its existence. And here it strikes us in a way that is a sense of hidden blame.

I suspect it is a documentary, although it could be a training film for psychologists or social workers — such is its precision.

Three slightly-crazy, below-average-middle-grade males form the focus for *On the Waves of the Adriatic*. Their sad, funny and frustrating failed lives are clearly intertwined with the filmmaker's so that the scenes straggles each a cut up in the air, slightly wry at their handling of the film crew talk directly to the camera and the sound person about the film. Inexplicable moments in any previous when combined with such unambiguous generality.

It was the French writer and philosopher Foucault who, in studying power, noted that the treatment of intellectually inferior people was a primary example of ordered society. Indeed, filmmaker Bruce McKinnon may have been reading the great Foucault. If not, he must have been studying art, history and civilization with common sense to come up with *On the Waves of the Adriatic*, for it achieves its goal with such accuracy of purpose that it carries the weight of great intellectual and political commitment.

One of his former films, *It Is the Sea*, for *On the Waves of the Adriatic* is a study in the tragedy and decline of some of Melbourne's homeless alcoholics. It was a pioneering, over-exposed study of Dublin. This film is remarkably different, although it works in similar terrain.

At every moment sublimating warmth and generosity about this film. It is like a cross-section of human work, like good knowledge completed and refined over decades.

It is the sort of challenging study that the Birmingham School of Sociology would have dreamed of. Here is a subculture of underachievement — and not, as Simpson — aged in their last years (with the exception of Harry

calibrated between the celebration of youth in the film's cinema are supplanted by the extended emphasis on compromised men, battered women and orphaned children. Indeed, the largely self-censured allows a rare contrition and an intimacy that is missing from its films. Youth in the film are likely to share for liberal (or no-reg) abuse in the courtroom, children suffer from broken marriages and children's families.

In this way, Arevalo recalls the neo-Confucian view of such things as symptoms of a corrupt state. The individuals in neo-Confucian films do not succumb to tribulations within a static universe; they do modify their positions in society. Further, their lives are characterized by failure, impotence or aggression, not luck and frustration and/or despair, and *Shui shi* is an example of this (as others are in *Dimeddo*, *Sampannon*, *La Dote* [Hatched Love in Grasses], *The Secret of the Dragon* or *Immortal Love*). The secret of *Immortal Love* or *Immortal Love* becomes almost a motto: to be frustrated and intensely personal in *Open Boat*, it is something which is forged in continuity and as ideas which the state apparatus regards as "Sampannon" and it is ideologically related to the frustration of *Immortal Love*. (a central figure with no aggression and passion in the village of *Shui shi*)

Two other points which suggest these Arellano and Leonardo Sarmiento (the author of the novel upon which Arellano draws, and which is still to appear in English translation) in retreating the themes of the neo-realist driver narratives. First, it is significant that the judge as well as the characters have children in *De Francisco's* case: the daughter, Carmelita (Gloriosa Schiavone), is a member, in Sicily's case, the son, of course, becomes member. In doing so, the family, as a social unit, becomes dislocated and, once again, the content of a socially subversive and potentially dangerous political system is created. (The film poses numerous analogies between the two men in other ways, as well.) Second, it is clear that the film recognizes De Francisco's (and Sicario's) rejection of "tradition" as facetious. Tradition is qualified by the state in order to denigrate subversive elements and tribalistic sentiments. Yet it is clear that De Francisco's rejection of this is a necessary step if he is to act on his responsibilities—in fact, the implication is that it is only when such tradition are swept away can one rebuild and restore the fabric of the state and, as a result, the family and the church.

What does mean does the film give to question such as those mentioned in the introduction? *Ennemi* clearly is presented as a film which owns its interest and support to brevity or, thus, to the revealing the complicity and nature of leading figures. In this way, it becomes instantaneously and, by conveying the web of complicity, it also reinforces its structure and power. In giving support – a point made by Ginzburg many decades ago – by its recapitulation of the working classes, as well indeed, one of the most disarming points of the film is that it does not only suggest so, but is precise upon a potential for opportunism and corruption when it is present – a potential for racism and bigotry, murder and aggression. And the irony of it that of anarchy, order and stability is evolved in the

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The major problem with the film is that it runs the risk of oversimplifying the issues much, which it is concerned in its attempt to paint the issue of capital punishment as a political problem – or, at least to present, as an attempt to ingratiate Di Francesco's posing of the issue as such – is implicitly undermined by other elements in the film. Indeed, as film suggests, at times, that the problem is much more complex, as, for example, when it explores the issue of racial disparities in sentencing. It suggests that Di Francesco does not define his own. When the chief magistrate explains the policy of "open doors", the judge simply counters by asserting the contrary. There is no rational justification here. It is as if the film is inviting us to give our assent because Di Francesco is such a compassionate, earnest and conscientious figure.

Such complacency made, though it must be said that the film is a thoughtful, sincere and multi-layered one, given force by the grace, depth and an authoritatively restrained presence of Gena Maria Valsania, and by her discovery of characters who are active and (perhaps secondarily) makers of truth and justice. (He played similar roles in a number of Ross's films such as *Crane's* in a *Firestorm* film [Oliver 'topped' and 'bald' and, more accurately, Crane at war, Monte Armistead] (*Crane's* of a *David Perdue*)) It is the pulpy's character, with his vulnerabilities and integrity, his willingness to admit to error and to seek reconciliation – a person which is highlighted in that quality affirmation code – that provides the film with its emotional core. The film's poignancy, controlled but conclusive, is due mostly to the fact that the possibility of transformation is a personal, political, and social level, in the future, is due to the characters and the sorrow, the rejection and the tragedies that state such as Dr. Faintown from earlier.

FOURTE AMBIE (JOHN BOGOS) Directed by Gianni Amici. Producers: Angelo Savadi. Executive producers: Gianluigi Savadi, Sergio Di Stefano. Edit: Giovanni Giordano. Cinematographer: Domenico Giamberini. Music: Franco Vignani. Based on Peter Ajello by Leonardo Sciascia. Cinematic adaptation by Tonino Nardi. Production designer: Franco Vignani. Costume designer: Gloria Gi. Cast: Rosalinda Russell, Ugo D'Ale, Mimmo Pata, Giovanni Pavesi, Franco Pavesi, Carlo Gatti, Maria Vassallo (Vita di Francesco), Lino Pavesi (Francesco), Francesco Scudato, Massimo Cacciari, (Hugoberto), Franco Vignani (Spadolini), Silvana Sisti (Francesca), Tullio Martini (Papa Scusi), Giacomo Pavesi (Pubblico Ministero), Lirio Abbate (Marchese Spadolini), Bruno Giordano (Sindaco), Francesco Scudato, Tony Polverini (Giuliano), Roberto Nobile (Saverio), Massimo Scusi (Luca Pavesi), Nicola Scudato (Cicciotto), Paolo Vignani (Don Michele), Produced by Leo Productions. Production Place: Italy. Genre: Crime. Cinematography: Ugo D'Ale. In association with KINO.IT. Animation developer: Bozzz Film/Carri Animation. Screen: 90 mm. July, 1998.

DOUGLEY

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A superiorly scripted cautionary tale, *Quip* is a gaudy howler, well told. Winans—which deserves success at the box office. However, this film about an American fortune-finder in colonial Australia will no doubt be judged on its less, more subjective grounds.

Are audiences, for one, ready for another frontier movie based on the books of Kevin Costner's epic Western, *Dances with Wolves*? *Australian* filmgoers sympathize with a young, young American who, for all intents, is working for the rest of us (and)? And, what with *Acorn* Equity quibbling about foreign stars in *Australian* films, will people care about the notable absence of homegrown talent in *Quipley* as these headline roles are filled by imports?

In defiance of the casting, Australian director Simon Wheeler says he wanted to tell a story "defeating the impermanence of American film used in Australia's outback during the 1950s. So, writer Tom Strohck on the sidelines, Matthew Gough, who invests an international adremerits in short-term as a Miss Australian, grating history covered by a good-looking, American director. Officer McQuinn (John Richardson)

Having witnessed Quigley's initial eye with a rifle, Morrison has other, more sinister, plans for his new employee: that is, to dispatch Aborigines who have supposedly been interfering with their livelihood (the mission). Harris has a moral predilection for the man, man, and the mob of the store.

From its debut, *Glengarry Glen Ross* is a highly elegant, even, beautiful film in contrast with that atmospheric and claustrophobic Western, postmodern cynicism at its underpinnings. Although it is hard to assign any more other movies capable of injecting such character into the leading role, the outrageous Selick's underlines the actor's like none at Chuck Connors' insurance — as should that for Alan Ladd or Clint Eastwood? He is a handsome hero with a mission and a gun. He is wise and moralistic, but not adverse to inflicting his own brand of brutality — call it justice, if you like, when the situation warrants. As he heads off into another danger, you get the feeling Selick's somewhat reluctant character carries the night. "There's nothing for the general good in my eyes, sir."

If Lawrence's portrayal of the vigilante predicator in *Pink Slide* was considered over-sought, it is hard to imagine too many Australian Kinshipers warming to the notion of an Australian embassy protesting *Thou's* Under to champion the cause of tribal Aborigines. The notion is not only historically unfelicitous, it makes us black *Thou's* stepping out on the set of *Smash and Nibbles* (and the *Street* *Intimates* band around the American embassy).

And it is just as well. Google's pacifist overtones make no pretensions to the idea of being true to historical fact. The depiction of the brave action – versus Aborigine conflict – is based on the idea of believing that all black ritual ceremonies were mere pacifist. And a scene involving blood-fighting (depicted in a baby in over-the-shoulder) that is described as (and perhaps a reference to) a death (and perhaps a reference to a death) is also somewhat suggestive that our viewer does not wish to see a commoner's death.

That said, the film does roll along in a firm pace. Rarely is a moment wasted on indulgence of script or camera, which is largely a credit to Minkoff's discipline as a filmmaker. Adam Carr's sharp editing and a great screenplay by John Hilli are also factors that achieve a superb economy and control scenes at the close of the film when a romantic reunion is suddenly stricken by the words of immediate danger. With just a few words, a camera that



country all and some clever taking it as a masterly piece of filmmaking.

Within minutes of the opening, the story has taken shape. In the opening frames the viewer is informed of the journey ahead: a strong pair of hands reaching for a saddle, a rifle, lens a pair of cowboy boots ready for walking, a map of distant Australia. Soon after the broad-brimmed journeyman has stepped off a clipper, going into his first scowp and become the unwilling owner of a distressed woman, Clary Cora (Laura San Giacomo). A handy gunner who didn't turn to the Marines he once joined gets the American stranger against a vast, strange land and someone other than his local inhabitants.

Quigley—strong, silent yet vulnerable—is first appears to be out of his depth. This is expressed with subtle clarity early on when he spurs a mare in the mountains. Almost out of nowhere in the night and later when he battles off an advance by the tiny Cora, Quigley is a mere mortal in the context of an immense frontier, and the landscape's phasing raps of threat. Quigley not only records as it is, but also has a sweeping splendor to recall the best in any Australian film. Grade D' NMH included.

A major criticism is that in attempting to reconstruct the look of the picture (presumably for U.S. audiences), the cinematographer of depicting Quigley's rough formation is evident of the backdrop as so many American Westerns. It takes an obligatory camera pan of a group of wandering kangaroos to remind us that we are indeed in Terra Australis, but even this is handled clumsily. Surely these roos could as well have been filmed on a movie from a cage?

The musical score by Basil Poledouris makes some attempts to convey an Australian cultural sound, yet the bulk of the instrumentation is so meticulously familiar they might as well have been lifted straight from the sound track of *Shogun: The Beginning*.

The *Quigley* may be a respectable in parts

and takes a few too many things for granted. One wonders, for instance, how Quigley always manages to reappear with his gun no matter when last he left home. And in the last ten minutes, the film opened up for some heavy looking when it focuses on a man in a suit trying to recruit an old war vet with an array of unaided ideas appearing—and by magic—to recruit them success a future. However, some credibility is restored with the ambiguous inference that the gentleman who may have been a product of Quigley's last scrambled imagination.

Quigley, which promotes itself as an "American Western in Australia," was produced on a \$18 million budget, making it one of the most expensive pictures made on Australian shores. According to a promoter, it has inspired "reasonably well" with a \$25 million national box office return in the U.S. where it carries the title *Quigley Down Under*. The Americans evidently have not tapped up the movie with nearly the same affection or enthusiasm as the highly successful *Grease* double. Plus the good Aussie movie men all things Down Under finally cracked!

Technically, the film is hard to fault. Its costumes and set constructions are impressive to the last detail, particularly the 18 million outdoor scenes replicated for the bulk of the shooting near Rose Bay. The film also boasts some brilliant special effects involving Selick and his design, an experimental Shishu rifle with which he can pick off a buck at a distance of a kilometer (in a desert house). Later on, the gun is also needed in a gun of a moment to read the classic, disintegrating scene from *The Day of the Jackal*.

Presumably, much of the budget went to pay Selick who does chaps and guns with as much aplomb as his *Magnum P.I.* band members. He is a way to watch and perform nearly all known stunts, but whether or not he gets by with more sheer speed than acting ability remains a conundrum. Whatever, Selick is smart and equipped with just enough cool

LEFT: MARTIN GUNLEY (THE QUIGLEY) PREPARED TO FIGHT HIS SPECIAL BIRD IN FRONT OF CLINT EASTWOOD (JAMES HARRISON) AND HIS LANDSLIDE. IN MARCH 1992, D. HARRIS

owners to stop Quigley becoming a well important comic book figure.

Director Winner stated that he could not imagine another actor better suited to play the part of Quigley and it is not inclined to argue. The same cannot be said, though, of American actress Laura San Giacomo (Cora, Jan, and Valerius and Paddy Hennes). Her part is certainly a remarkable feat to Quigley and, while she demands more focus with her personal relationships, the movie quite convincingly reflects her choice. In hindsight, it may have been better to have San Giacomo as home in preference to casting a talented Australian actress such as David Thompson or Greta Scacchi.

Alan Rickman's role as the slightly psychotic station owner is as convincing as his gangster portrayed in *The Firm*. Besides a great English persona is a man committed to the cause—a symbol of power-hungry fascist elements in the leadership class. Rickman shows in his last graylock suit and, by the end of the show, it is hard to imagine a screen within more deserving of one of his own failures.

So how do the Australians come into the picture? There are some winning local identities as Quigley Clary Haywood as an old-fashioned British officer, Ben Marshall as an agricultural gardener (a complete well-developed heart) and Tony Bonner and Jerome Kilmer as two of Rickman's men lackers. The casting of the Australian men is good but they are prone to stepping back in the back of the lead or being herded off with rather than making any important acting contributions.

In disappointing to watch Quigley, with its international links, has missed a perfect opportunity to showcase more of Australia's talent on, and off screen. The film will no doubt be argued, have had a question remains in it, for all intents, as very an American Western superimposed on Australia?

QUIGLEY Directed by Simon Winner. Producers Stanley D. Zuck, Alexander Ross. Coproducers Morgan Ross, Christopher John Hill. Director of photography: David Hughes. An executive in Charge of Production: Roger Mayer. Costume designer: Wayne Patterson. Editor: Johnnie Gray. Composer: Basil Poledouris. Cast: Clint Eastwood (Quigley), Laura San Giacomo (Cora), Alan Rickman (Elliot Martin), Clary Haywood (Major Selick), Ben Marshall (Kilmer), Tony Bonner (Duggan), Jerome Kilmer (Kemper), Simon McBurney (Hobbs), Roger Ward (Shapley), Ben Marshall (D. Fries). *Quigley Down Under* (Production: Perth Entertainment, Australian American Group, Orion). 95 min. 1992. USA 1992.

★

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LEFT: DIRECTOR JEAN YVES ESCOFFIER (FOR PARIS) FILMING THE FLOODING OF L'ESPÉRANCE; BELOW: UNDERSTANDING THE DARK SIDE OF BEAUCHAMP-COLOIN (JOSEPH MONTEY), AND MEET (MARILYN MONROE) IN PAUL SCHRAEDER'S THE COMFORT OF STRANGERS. ABOVE: FLORENCE BONAFANT (MARTIN) AND GUY CLEVER (DE KRAK) FROM A FLOODING SCENE (ESCOFFIER)

THE FORTIETH MELBOURNE FILM FESTIVAL

REPORT BY PHILIPPA BURNI

The 40th Melbourne Film Festival continues the recent tradition of being an audience success by balancing commercial and independent, local and overseas, old and new, documentary and fiction, short and feature films.

The Festival opened with Jean Vigo's 1934 film, *L'Atalante*. After a history of cuts and restoration, the current print is a recent restoration by Gaumont, the original production company which cut the film as an attempt to make it more commercially viable. This restoration is based on Vigo's original shooting script.

L'Atalante is a portrait of a marriage between the captain of a fishing barge and a country woman, moved from the working through turbulent times to happiness. This simple story is supported by some lyrical visuals and surreal images, such as that of the captain's moment fighting with himself on the deck of the barge.

L'Atalante set the scene for some of the outstanding themes of the Festival: happiness, love, lust and longing. Given filmmakers' preoccupation for exploring the human condition and relationships, it is not surprising that these themes prevailed and were the subject of documentaries, features, shorts, independent and commercial films.

Screening as part of the first weekend, anniversary programme at the Village cinema, *The Comfort of Strangers* explores the darker side of sexuality. Directed by Paul Schrader and adapted by Harold Pinter from a novel by Ian McEwan, *The Comfort of Strangers* contrasts and brings together two couples.

In Venice, an English couple's jealousy and implied trust of others leads them to a full involvement with a couple who like to merge sex and violence. Venice is the perfect place for stranding people out of their element as a physically unfamiliar and oppressive environment. However, Schrader

is too aware of the setting and the film goes from a love/sex scene of Venice to a number of police. The chance of the film is also underscored by the final few minutes which could have been dropped altogether.

Had *Strangers* been a film with a similar theme – love and trust – but the time set in American suburban. *Strangers*' film had a pop surface which gives the characters an aura of artifice which allows him to clearly express his ideas.

With a healthy amount of satire, *Strangers* explores the social psychology that define people's lives. *Strangers*' involvement of her father takes her all the path to suburban conformity and domestic violence, while meeting Matthew puts her on the inevitable path of those outside the norm. The ending is inevitable in terms of the film, the characters drive the plot.

Also screened was *Strangers*' short film *Theory of Astrophysics*. *Strangers* is approach, this film looks at the urge to be famous and change the world. Books and theories of existence feature prominently in the film. *Strangers*' focus is people searching for meaning.

The Dutch film *Strangers* is a feature film directed by Paul Verhoeven, takes a more humanistic approach to, but also somewhat black look at love and survival. The people in the film survive on the edge – starving, waiting, taking risks – but underpinning this is the search for love. Interwoven with the two relationships of love, these characters also drive themselves in an increasingly tragic ending.

Underpinning the search for love is multi-stage. Many films deal with this theme, including the excellent short film, Ngugi (Kenya's) *The Day After Tomorrow*, which presents a vision of the film festival for first time. Tearing the story of a mother who has had a miscarriage and a daughter who works as a model, a powerfully explores the



issues of female self-image, sexuality and motherhood.

Similar in theme was the Canadian documentary, *The Female Willies*, directed by Catherine Gidley, which looks at women and eating disorders, including both over- and underweight women, their self-image and place in society. Although a good investigation, *The Female Willies* made me wonder where filmmakers are going to stop documenting problems and suggest some solutions.

Another survey theme which ran through the Festival was homosexuality. Two films particularly stood out: Todd Haynes' *Poison* and Jeanine Livingston's *Porn in Paris*.

Porn in Paris is a documentary about poor black and latino gay men in New York who go to drug bails. There they learn to embrace their female roles and to compete with one another. The importance of sex, the desire to make the media-defined ideal of femininity is powerfully and disturbingly portrayed with both humour and seriousness. Livingston makes no attempt to judge or critique this lifestyle, nor to portray the sexual role of it.

Poison is an impressively successful combination of three quite different narratives: "Hiro", "Honor" and "Homer". "Hiro" explores suburban and suburban reporting through the story of a boy who killed his father and then flew away; "Honor" is a look at AIDS via a 1980s midwestern genre piece which tells the story of a scientist who accidentally tricks himself into three women and develops a horrible disease; "Homer", based on a Jim Gerrit story, looks at power, violence and war within the context of male involvement. *Poison* is crisscrossed full of material, all of which is well dealt with, despite the variation in mood, content and style between the sections.

Isaac Julien's *Young Soul Rebels* is another film which deals with a variety of material, but within one narrative. Friendship, homosexuality, racism, sub-cultures and the racialist the Royal Jubilee in the UK in 1977 are all explored. But, unfortunately, Julien falls into the usual rich material and the plot, based on the murder of a gay

man in the park, sits uncomfortably with the rest of the film.

Art was another theme of the Festival; however, it was films about art which stood out rather than films as art.

Chris in Paris, a documentary about Christo's art project of wrapping the Pont Neuf in Paris, is entertaining, inspiring and humorous, and deserved its Special Commendation in the Kin Award.

Jon Jacob's *All the Farmers in New York* is a film about New Yorkers and art, and New Yorkers and love. By using many long, single-shot scenes, Jon forces the audience to contemplate the film as his characters contemplate the Farmers in the Mar, and through this extended contemplation designates new meanings. For example, New York shot from the top of the World Trade Centre as a means the appearance of a cemetery.

Another wonderful moment in the series is where the audience looks at the back of the speaker's head while he goes to the back of Anna (Katharina Clauser) while she goes to the Vienna painting of a woman who goes out of the frame at the viewer's rejection at the entrance.

A popular film was *Too Short French* which documents Australian artist Francis Dineen's efforts to realise a biographic analytical work. Remarkably this film was excellent, but due to its single screening at the State Film Centre many people were turned away.

Surprisingly popular and given an extra screening was *Cyberpunk*, a documentary about a literary form that has become an American sub-culture. Surprisingly confusing in its structure and lack of exploration of the original concept of *Cyberpunk*, the film nevertheless is interesting for its use of computer graphics.

In terms of film as art, there was little that was exciting or that pushed film to its creative limits. Both the experimental and Super 8 programmes were disappointing and somewhat repetitive in terms of themes and images.

A strength of recent Melbourne Film Festivals has been the inclusion of cinema poetry. Australian films that this year six were screened: *Proof* (Joey's MacKenzie), *Highways on the River Yarra* (Lee Botchley), *Waiting* (Jackie MacKenzie), *The Inevitable Dead in the World* (Rene Gibson), *Isabelle Klavhardt* (an Australian-French co-production directed by Ian Pringle), and *She's G' George's New Life* (Brian McCreary).

Proof was voted Most Popular Feature Film by the audience and also received The Australian Psychological Society Award for the film that best explores the human experience.

Also excellent is the Australian short film, *Lake's Party*, directed by Ross Scales and Tim Burns. Winner of the Erwin Rode Award for Best Australian Film, *Lake's Party* is a successful use of the short format to make a film outside the usual narrative tradition which manages to be both political and humorous.

By giving recognition to local products in a world context, the Melbourne Film Festival has become a valuable moving away from any cultural cringe. As with many of these films will be released locally, their inclusion



in the Festival gathers them into a body which can indicate the state of the industry. It also gives filmmakers an opportunity to speak with audiences about their film. (A Forum on Independent Film Production held as part of the Festival was very well attended.)

This year's Festival indicated that we no longer have to look to Europe as the film centre of the world. There is, finally, a recognition of the local, Asian and indeed American film industries as interesting and valuable.

In terms of the Festival as a whole, it was disappointing that, unlike previous years, many films only had one screening. This made it difficult to see many of the films unless one had two full weeks to devote purely to the Festival. There was also a lack of Festival literacy at some of the venues, the usual ticketing confusion and technical problems at too many screenings, especially during the first week.

My overall impression of the Festival was that it had many of the films before. This is probably more a reflection on the current state of filmmaking than on the Festival selection and helps the question: What's happening in film innovation? The other question the Festival has prompted is: What has happened in film as art?



THE THIRTY-EIGHTH SYDNEY FILM FESTIVAL

REPORT BY HUNTER CORDAIT

In his late McPherson Memorial Lecture, documentary filmmaker Dennis O'Rourke described film as "an artificial contact with reality", meaning that documentaries, like fictions, were not formal objects but should be acknowledged as interpretations, or reflections. The lecture, and his own film, *The Good Women of Bangladesh*, which followed his address, focused many of the issues raised during this year's Festival, in particular questions of film form (documentary/fic-

tion, character/identity) and methods of production. These inter-connections were challenged by two weeks of screening which replaced the idea of the Festival as survey with a Festival more in search of cinema.

In the context of feature films, dialogue between two styles of Festival was laid on, exemplified by the contrast between Jon Jost's *All the Women of New York* and Clint Eastwood's *White Hunter Black Heart*. Eastwood's film is classical in structure and

LEFT: SYDNEY MANAGER DEBUT SCREENING ANDREW DUNN (1990) NOW BOY 3 AND THE VERMANS IN NEW YORK (1970) REMAINS (1970) 5 YEARS AND 4 MONTHS AFTER THE JOURNAL OF A WOMAN (1970) SOUTH CHINA SEA (1970) THE COMPANY OF MEN (1970)

and, and based on the prelude to Huston's filming of *The African Queen*, which considerably gives it a second chance to explore a personal creative statement in its pseudo-fictional characters' lives. What is disappointing is its inability to be honestly biographical, instead, it tries too hard to prompt its audience through look-alikes, names and events that it is based on a credible incident.

Jost's film, however, is an exquisitely free-spirited meditation on characters in time and a woman in identity crisis, time (the collapse of values) and place (New York). *All the Women of New York* describes its city which looks like "young dropped off on your way to Hell", a place of "wounded men" increasingly doomed by the "vipers" they have created. From the textures of floating in cloth, marble and flesh, Jost's camera studies everything with the persistence of an anthropologist, while inventing such moments through the eye as a painter would. The world as filmed replaces the world as possessed (the gallery, Vermeer's), yet both may be fictions, or fables of fantasy.

Jost's experiment with documenting fiction perfectly complements Dennis O'Rourke's story into what he calls a "fiction documentary" about 'the filmmaker' and 'the prostitute' in Bangladesh. Filming the prostitute in the house with an opera sound track is a remarkably Godardian proposition, but O'Rourke's film focuses on the way will surely bring out the usual criticism of exploitation — of image and women — in a way probably less forgiving than the treat about Godard received. What he intends in *The Good Women of Bangladesh* is to bridge the gap between fiction (also fiction) by acknowledging the writing of each, the presence of camera and director, and the use in which images are put in the service of its industry and a culture which is, at its core, parasitic.

O'Rourke's discussion with the variety of images, and the idea that this discipline of experience is transferable in a way that goes beyond the ordinary documenting process, is also present in the best of the other documentary shown this year, such as Michael Hwang's *Edison and the American South* (Edison of a Southern Empire), Sibylle Schenck's *Verneville* (But Looked Up Time) and Fay Bala's *Hearts of Darkness*. These three films take common processes, in various forms, as their subjects, yet are able to transcendently and personally translate the process of that subject in a way that other filmmakers could not — in other words, they are not bound into a (anthropology of) time as honestly as the struggle to be fully revealed (*Edison of Time*). If there is a crisis in contemporary filmmaking, then it

has to do with these issues as they affect the state of mediated living today. The relevance of every image, no largely image-constructed environment is now constantly questionable, and the notion that the documentary image has an authority beyond or greater than other images no longer holds.

The strong Canadian representation at past Festivals was extended this year with a considerable range of features, documentaries and experimental works being screened. Undoubtedly *Quentin Scott's The Company of Strangers* is the most commercially accessible of the features and already had an Australian distributor before its Festival screening, whereas Guy Maddin's *Archangel* only succeeded in driving audiences from the cinema to large numbers. (It is an indication about this art on the pre-revolutionary Russian Front which can be vividly evoked in all narrative conventions.)

Maddin's film represents the radical possibilities of the Canadian cinema which was also present, on a different scale, in the retrospective of experimental filmmaker Philip Hollmann. Hollmann's films are largely biographical, and use chance and his large personal image-bank to investigate his childhood and family life. His presence, as a guest of the Festival, was a welcome opportunity for audiences to question handily about his ideas and methods.



Unfortunately, the Forum of all the visiting Canadian cinema was too well attended than hoped for, considering the chance it provided for discussion on a wide range of national concerns to two film industries which are currently investigating each other's production. Canadian cinema was represented by a Special Night with screenings of the less-than-interesting *Marie-Josée Fortin's The Nature Journalist* (An Imaginary Time) and John Kozak's powerful *Dark*, while The National Film Board of Canada's *Five Festivals* also celebrated 15 years of production from The National Film Board's Studio B. As the Festival's programme notes on *Five Festivals* mentioned, "One can only hope that the collection of films might stimulate some one here to find a similar resource."

The Festival's most universal aspect was the volume of independent English-language films, mostly from the U.S. The previously mentioned *Fireworks* in the British slot including Henry Jaglom's *Going With Her* (My Friend), Joseph R. Vanover's *Shopping With the Home Boys*, *Polen* and *Paris Is Burning* to illustrate the vibrancy of independent filmmaking there. Where 'new waves' were more located in Paris, and Festival audiences became comfortable with following the art of film as practiced in France, Italy and in the late 1970s, Germany, some of that energy has transferred to a new generation, often based in New York. The presence of these films in the programme was a welcome challenge to accepted notions of the Festival's selection, which in turn helped highlight the more important issues that these films address. By comparison with the mainstream *Crash* by Scipione, which fails to inspire despite being concerned with one of the cinema's most dramatic periods of the HUNG language, the independent *Chlorine* is a confrontational attitude



to subject and form which is reassuring.

Many of the independent films took gender and sexuality as their subject and the Festival had more films on these topics than in previous years, including a special *Five Girls* in 8 evening, plus new gay and lesbian films in *The Pink Pantheon*. It may have been a mistake to place so much promotional emphasis on Joe Smith's *Jack*, a disappointing 1980 still photographs of problems with a non-verbal commentary, when Paul Singer's *Witches*, a documentary on women comedians, was by far the more innovative and provocative.

Lastly, one film highlighted a shameful parallel in the Australian film industry. *Ten For Nine*, the first *Women Prisoners* from New Guinea, and *Talking Fishes*, a documentary on the Torres Strait Islands. Each represents, in different ways, a rejection by Australia of financial involvement in least productions. First, our refusal to develop a film school in New Guinea resulted in that work being supported by France and, subsequently, the production of the film. Second, several applications for production support for *Talking Fishes* were turned down, which eventually meant the film was financed in Germany.

Basically, these screenings at the Sydney Film Festival allowed this to be discussed in open forums between audiences and the respective directors and producers, and the response to both films indicates the pertinence of their makers in pursuing finance elsewhere in the face of local rejection.

PAUL BYRNES

DIRECTOR, SYDNEY FILM FESTIVAL

INTERVIEWED BY HUNTER LORENTZ

Should the Sydney Film Festival's offerings be based on nationality, language or some other guiding principle?

Well, obviously language and nationality don't play as important part in my selection. I don't programme by language. I don't divide it based on Spanish or Italian films. I do select to include a breadth of selection which covers a geographical divide now, but that's secondary to a breadth of style and filmmaking visions.

During the Festival, I was contacted by people saying there were too many English-language films, when I know that they were also enjoying the movies. So, I'd wonder, which ones could I drop? *Passed Heart of Darkness?* And in the voting, came in at the end of the Festival, it was clear that the audience did like the film that I saw.

But underneath that, I underestimated the mainstream people here in the Festival as a cultural journey.

To him the function of the Festival changed?

Maybe. The idea of the cultural tour has grown in this city because of the way we tell stories. We have an audience that comes to more films during the Festival than at other festivals. There is also a part of the audience that is very much connected to the idea that good films are only in foreign languages. But I totally reject that.

Festivals have been changing and the space we occupy is narrower because of changing distribution patterns. Ultimately, the point becomes: What does the audience want? And what does it respond to?

I tend to feel that the form of a film is not as important to most people as the content, but if you go and programme too heavily in forms alone you end up with a lot of English-language films. The audience doesn't like that because it challenges its notions of what a good film is.

Documentaries were prominent this year because many people were talking about crisis.

That's very much on the local context. I have always been looking for strong documentaries. It is a market that is overlooked by distributors because, by conventional wisdom, you just can't make money out of the arthouse documentaries. So, we're up play-

ing away and showing how they represent some of the best filmmaking.

One of the things we stood against, as I said in my Foreword in the programme, is the televisionisation of the image. In picking documentaries, I am looking for feature documentaries that have all the dynamics and visual qualities of a feature film.

Dennis O'Rourke's lecture was significant in this context, because he talked about the notion that fiction and documentary are clear to each other from many later blind to what. The Festival demonstrated that clear connection.

Yes. There was a whole subject of photography and the use of the image throughout the Festival. You can connect film-makers like Philip Hailston with all of Philip Hoffman's work, with *The Goat Woman of Ruepelt* and with *Shant and Poim*. You can then go on to the Italian films where there was a preoccupation with the use of the camera and the position of the filmmaker.

In O'Rourke's work this comes to the fore and I was very keen on his film being delivered on a cinema. The filmmakers here were given a chance to do that. Then they're viewing was part of what you can only get at the Festival.

It seems to me it is more important to have festivals now than ever before, because there are more images get diffuse entering everyone's house; there has never been a time before where people needed to be able to sit and separate those images. Only festivals can operate as a screen to screen to that process.

*The strong Canadian representation continued this year. *Burke* produced the film community in Australia has made the Canadian connection yet?*

No, but we hope that it will. My interest in Canada is not that it produces films that we can relate to, because I don't think it necessarily does. My interest is that the Canadian industry is uniquely placed to view in terms of geography, history and size of population, yet it produces entirely different films from us. That is where I think the connection can be made.

This year we got closer than before with the Canadian Night, and the success of *The Company of Strangers* will be very significant.

But I think the second experience this year was the Philip Hoffman Retrospective. I would have liked to have seen more people there, but Phil was alive quite magnanimity.

It seemed to me that Phil's work was the most challenging and diverting mix of films in the whole Festival. I cannot think of anybody in this country who works in a similar mode, but there certainly is scope for that.

*Compared with the dominance of independent film in this year's Festival, which pushed new forms and ideas, films like *Heart of Darkness* and *Passed Heart* seemed almost anachronistic.*

It was and it wasn't. While *Heart of Darkness* fits in with what I'm trying to do, which is destroy the idea of commercial versus quality. I have the distinction between art and commercial films. It seems to me that, as a director, I intended on it that they were between making commercial and quality films. I know having the film in the Festival would raise a few eyebrows, but I don't have any problem with our being connected to Hollywood if I did, it wouldn't be contemporary. I think of *Prozac Nation* and *Erin* as a touch.

Some commentators said there was too much emphasis on gender and sex this year. Could there have been too little before?

Certainly what raised people's eyebrows was that there was an emphasis on gay sex and that filmmakers used it as means as a revolutionary act. In that sense, I am concerned in the depiction of gay sex because it's probably one of the big issues of our time. So, filmmaking is going to reflect that.

What do you think of the Festival's Australian component?

It is a problem in a sense because many people in our audience are AFL members and they get a chance to see new Australian films in the award-winning process. Our showing these films is not of that much importance, and every time you get in an Australian film you take out another film from overseas. So, I have to be fairly careful about that selection.

There is also the need for us to be seen overseas in the place where quality Australian films are produced and that's why opening with *Prozac Nation* was for us. I know that Tim (Rourke) in his response showed a lot more Australian films than we did, but that's not necessarily what I think the role of the Festival should be. When he does that, his eyes are more on the international audience, he's looking it from the standpoint that every major Festival is usually a show case for its country's work. That is true, but what they are showcasing is there are weak. For a foreign audience and we are not doing that because we only have a local audience.

COMPILED BY PAUL KALINA

THE BIG STEAL

Director: Media-Tone Productions. Media-Tone. David Parker. Screenwriter: David Parker. Director of photography: David Parker. Editor: Peter Garrod. Distributor: RCA-Columbia Pictures Home Video. Cast: Ben Mendelsohn (Denny Clark), Claudia Karvan (Joanna Johnston), Steve Bailey (George Farnes), Marshall Napier (Mr. Clark).

Winner of several AFI awards and the film which reversed the fortunes of the Tone-Parker team after the surprise disappointment of *Reds* and *Pia* (reviewed in *Cinema Papers*, December 1994).

CUSTODY

Director: Maria Martin. Executive producer: Trishman. Mail. Script development: Anna Green. Anne Chelborne. Director of photography: Joel Pearson. Editor: Denise Hudson. Distributor: Home Cinema Group. Cast: Peter Browne (Andrew Byrne), Judith Sutherland (Christine Byrne), Michael Cullin (Joanna Byrne), Nicholas Murphy (Gaby Byrne).

Masterfully realized docu-drama, made for Film Australia in 1987 (as part of a series of television investigations), examining the workings of the family law court, through the circumstances of a divorced couple's fighting for custody of their two children.

While actors play the principal roles and scenes are filled by actual courtroom footage, the legal professionals, closely scrutinized through others often fail, presenting the obligatory facts and procedures with a forthright dramatic error. The overall effect is one of sober, non-judgmental understanding, despite the emotionally wrenching nature of the circumstances and the perplexing predicaments that the characters find themselves in.

JOHN: DENZEL WASHINGTON; KATE: CATHARINE MCCLENNAN; IN EACH MICHELLE: A WEDDING WITH A KISS; MICHAEL: JOHN JOHNSON; AND JUDITH: JOHN JOHNSON. THE FILMING OF SHER MOUNTAINS KILLINGS MYSTERY



FANTASY

Director: Geoffrey Brown. Derek Searles. Producer: Geoffrey Brown. Screenwriter: Derek Searles. Director of photography: Geoffrey Brown. Editor: Anthony Egan. Distributor: Film Release. Cast: Colin Hanksman, Claire Clifton, Jane Searles (Joan), John Burns. Make: Heidi.

Although it is billed as a psychological thriller it is M/Z. While the second scene involving two men, naked women in positions of naked tension no doubt that we have stepped into other territory. From there on, this tale of a woman (Clifton) whose sexual fantasies bring her under the spell of a powerful therapist (Hanksman) flags the viewer's mind with a promise, a wealth of soft over plots, lingerie and a host of nudity, nudity comedy that one thought passed away a couple of decades ago.

FATAL SKY

Director: Frank Shields. Producer: Jimmy J. Gammare. Stephen Birch. Screenwriter: Anthony Able. Based on a story by Brian Williams. David Wilder. Anthony Able. Director of photography: Richard Mitchell. Editor: Linda Kerswell. Cast: Michael Nouri (Jeff Miller), Doreen Fong (Barb) (McNamara), Michael Cullin (George Able), Charles Durning (Old Casey). Distributor: RCA-Columbia Home Video.

The search for a plane which has mysteriously disappeared in a remote New York leads a deft-eyed investigative reporter (Nouri), with the help of a spruced, stringing pilot (Durning), to a conspiracy by the U.S. military to cover up failed military experiments.

This is a standard formula thriller, at best partly redeemed by Durning's vigorous "bad" or tough-minded, unconventional "outlier" who can easily hold her own and, if all else fails, company, though her role is hardly less likable than that of the robot, love interest or the dependent victim genre.

PREJUDICE

Director: Ian Martin. Executive producer: Trishman. Mail. Producer: Pamela Williams. Screenwriter: Sophia Wilson. Editor: Ralph Archer. Distributor: Film Australia. Cast: Patsy Stephens (Joan), Geoff Parr (George).

Another in the series of docu-dramas made for television by Film Australia in the late 1980s. Popular is based on the details and events of two discrimination cases (Joan (Stephens), the film female photographer on a newspaper-



man newspaper) and Linda (Parr) a Filipino nurse. Although both women are from very different cultural and social backgrounds, both share a deep sense of injustice and injustice. Their decision to fight against discrimination leads to the courtroom.

SHER MOUNTAINS KILLINGS MYSTERY

Director: Ian Martin. Producer: Philip Ashton. Screenwriter: Denise Williams. Director of photography: Ken Herman. Editor: Ted Davis. Distributor: Film Release. Cast: Tom Redburn (Alex Cross), Phil Ashton (Casey), Angela (Marilyn), Elizabeth Melior (Denise).

Thoroughly unremarkable occult thriller in which a more possessing mystic power (Ashton) uses all villainy seeking a valuable secret while camping with his older brother in remote bush country.

One really endorsed Australian contemporary cinema by boxer Joe Fagan, this formula thriller was understandably deemed to be only released. While Martin's direction is usually highly lauded and the performances uniformly excellent, while the loose-knit script wavers between seriously intentional family drama and implausible occult fantasy.

WEEKEND WITH KATE

Director: Jack Nicholson. Producer: Philip Tassone. Screenwriter: Henry Tully. Ken Young. Director of photography: Dan Bartel. Editor: Kate Brown. Distributor: Random Home Video. Cast: Kate Winslet (Richard), Catherine McClellan (Kate), Jessica Elton (Joel Thomas), Helen Madson (Katie).

A film that deals with a love triangle between a rock music promoter (Nicholson) his wife (McClellan) and a rock 'n' roller (Elton). A film that had great potential but was bogged down by its lack of character development, which leaves the film reading rather to comic elements or dramatic elements to a satisfying extent. Reviewed in *Cinema Papers*, March 1994.

Jacques Demy Stanley Hawes Lino Brocka



JACQUES DEMY
1931 - 1990

RAFAEL CARUO

Jacques Demy, best known for the films *La Fie*, *A Garden Angel*, and *Les Parfums de Cherbourg*, died in Paris on 27 October 1990 at the age of 59. Perhaps the most unfortunate aspect of Demy's career was that in the post-68 period his achievements fell to near obscurity in the English-speaking world. Critical and box-office success seemed to have bypassed the films of his later years, and yet he stood head-to-toe with the greatest of his time in the cinema. What follows is an appreciation of two of Demy's best accomplishments.

One of the final film projects in Jacques Demy's career was called *La Table Tourante*. The film combines live-action material with animation and was co-directed with assistant Paul Giamatti in 1987. Giamatti was 83 at the time and this was his first film since 1970, when he was awarded the Prix Louis Delluc, and the Silver Bear in Berlin, for the film *Le Ris* in

1970. Giamatti had suggested the story to Demy, in part as a way of coping off the career with something of a tribute to his own artistic creation.

Giamatti appears in *La Table Tourante* as himself. One morning he arrives at his studio as he has done many times before. Nothing was of the ordinary, only on this day he particularly wants to recall the film he ever made. As he is about to search for the plot, the light shows characters from *Le Ris* of 1970. Giamatti pulls out of his pocket and requests for he shows the film. Suddenly, a host of Giamatti's other careers that were strange from about the studio. They all start up a lively discussion on the matter of cinema when finally they settle down upon the rotating table to view scenes of films made by Giamatti before they were ever conceived. *Le Ris* of 1970, a should be noted, depicts our hero figures stepping down from their tabernacles in order to recognize the lines of other characters. *La Table Tourante* is the same way a diary of our such an encounter of our childhood, as

whenever it appears to be, of the special relationship between cinema and his cinema. This, although Demy shares the director credit, the film is largely regarded as Giamatti's.

Even so, as though a series of events are destined to occur by some magical force, *La Table Tourante* is not considered with either Jacques Demy's work, or his life.

Demy was born on 5 June 1931 at Ponthillon (Loire-Atlantique), near Nantes. He had directed his first feature film, *Les*, in 1960, at a time when the cinema was still the only game in town. But under the shared cultural background of the *Galerie de la Gare* group of filmmakers, Demy's journey to the cinema took a more classical route. He studied at L'Institut Technique and took evening courses at school in Nantes before moving to Paris to study at the *Vergil* school of film

and photography in 1959. In one respect, it is here that the story of *La Table Tourante* begins. It was during those early years in Paris that Demy was first acquainted with Paul Giamatti and worked as his assistant. Perhaps an assistant to a director, but not a director struck by the role of incidence in Demy's career. This career last gathers momentum when coming along *La Table Tourante* in the world of Demy. The tale itself is suggestive of cinematic possibilities, of opportunities missed and distances crossed, that is mark the films of Demy.

Sometimes one pretends that the present made Jacques Demy film could be one in which all the characters of his previous films would eventually encounter one another. In difference to this, *La Table Tourante* is not a film about this past and present Demy film premise is one which would describe itself. Like a school set spinning wheels a wheel Demy in 1987 was also in production with the last achievement of his career, *Tout Place pour le*. It is not the penultimate Demy film in a film in which he presents biographical details of the life of his friend with his character, not a novel form. Not surprisingly, *Moussu* apparently in his own narrative - plays a character named "Tous Moussu".

The film opens with his return to Moussu, the city of his youth, and to the cinema where he made his aging debut, and where he is to stage a musical. Here again, another wheel set in motion for the show *Moussu* is preparing for the film in a musical version of



ABOVE: JACQUES DEMY DURING THE FILMING OF *LA TABLE TOURANTE*. LEFT: MYRIAM AND AUGUSTINE (FRANÇOISE PAILLON AND MARIE-MAÏ) IN *TOUT PLACE POUR LE*. ISLAND: "TOUT MOUSSU" AS THIS MOVEMENT IN JACQUES DEMY'S *TOUT PLACE POUR LE*.

No rise in stockmarkets. Between re-holds, however, Mendenhall takes to the city streets in search of bylines (Wynonna Patsnik), a hair salon for the coast-bound and laid-back beachers. One wonderer wonders if a by-trick of fate that from Plaza just a 20 should turn out to be Jerry's last film. Unlike the usual Jerry-odd about the "right" quality of his films there's certainly a tendency to give this film some extra weight. The film is, after all, dedicated to his wife, Agnes Varela, as though it were a gesture by a man who knew his death was nearly

Chances to human reader? This question immediately springs to mind like the question, ultimately irrelevant to us, for to appreciate Deery's conception of the world is to appreciate the Korean of both *Pan Yon Pines* (*pansŏl ŭn illo*) and *Tae Gae Unsaem* (*tai gae unsaem*). Deery took on film to reach the same way that William Sarraghts took to the poems of Keats and with seasons to form new soul. *Tae Gae Unsaem* literally refers to the coloring table; it dates before to 1934, because number year of Gwangmu's first film which depicts a wandering table, and (unintentionally?) in the vein of Durrell's book.

With *Derry* one understands why by the way it is almost daily run into like a trough there is absolutely nothing out of the ordinary. That, as *Three Pines* page 28, Mrs. Moreman plays a character called Mrs. Montford who never will play Mrs. Montford because it would be the pure consciousness of a life with all its joys, hopes and fears, but of a life lived as a name, as which all is possible and all can be fulfilled. Godard as an actress once said of Derry that, "He has an idea of the world he is moving to apply to the names as objects which comes to the name thing, an idea of someone which he applies to the world." In *Three Pines*, *Moreman*, *Arnold*, *Arnold* also makes an appearance and that of course leads one back to Derry's first fiction, *John*, which leads us to the novel that the *Wives of Men* Daphne and to the atmosphere of the set with neither beginning nor end. If Derry's *John* is, as we saw to Daphne, *John* Derry, then *Three Pines* would be

Must re/be Optimal? La Rivière Jacques Derrida certainly reminds one of Anton Weirhauch's role as the *conseil-à-peu-près*, gloriously spinning the hair of others on the counsel as well as taking care on the stage.

But to be more precise, *maître maillon*, and to lose oneself in the loss for Derrida, then for many of us Derrida in the blood of Jacques Perrin's *Maillon* in *Les Derrida et les Derrida* is the shy young idealist who has passed the portrait of his ideal loss before he has encountered her. In the final analysis, the role of chance is of little consequence, it is the perfection of the circle that one maillon is not the light weight quality of the material but the lightness of his touch that made him a premier artist. In this manner, perhaps the words best defining the life of Jacques Derrida are those of the Chinese proverbial (the opening of *Le Livre des rêves* - *le livre des rêves*).

1000

Age Group	Total	Male	Female	Male	Female	Male
18-24	25.0%	25.0%	25.0%	25.0%	25.0%	25.0%
25-34	20.0%	20.0%	20.0%	20.0%	20.0%	20.0%
35-44	15.0%	15.0%	15.0%	15.0%	15.0%	15.0%
45-54	10.0%	10.0%	10.0%	10.0%	10.0%	10.0%
55-64	5.0%	5.0%	5.0%	5.0%	5.0%	5.0%
65+	5.0%	5.0%	5.0%	5.0%	5.0%	5.0%

1935 *Le Schénier du Val de Loue*, 1937 *Le Bel du
d'Arrens*, 1938 *Monter Camous*, 1939 *Les Alpes et
l'Enfer*, 1939 *Arç*.

1. **Introduction**

1980 La Mousse neodym (The Darling/Dog) — only
feature. 1980 *Andromeda* — only feature.

Age Group	Option A	Option B	Option C	Option D	Option E
18-24	~85%	~75%	~10%	~15%	~15%
25-34	~80%	~70%	~10%	~20%	~15%
35-44	~75%	~65%	~10%	~25%	~15%
45-54	~70%	~60%	~10%	~30%	~15%
55-64	~65%	~55%	~10%	~35%	~15%
65+	~60%	~50%	~10%	~40%	~15%

[illegible]

STANLEY HAWES
1909 - 1982

[illegible]

Sunday shows, the former Producer in Charge for the Australian National Film Board (now Film Australia), died in Sydney on 30 April 1990. He was 86. Two months later, both the Sydney and Melbourne Film Festivals included large retrospectives of Film Australia films in their programmes. Almost all of these films would not have been made if he had not been for Hynes' tenacity, determination and love of life. It was thanks to him that Film Australia survived. The film buff who said, after the main Sydney screenings, 'It's so so precious... it's our own past', is one of many people whose lives have been, or will be, affected by Hynes' achievements.

Flowers delimitation of the necessary business widely quoted in the past few months but should be set closer to full because of its own importance.

Discourse acts for discourse patterns in sexuality. A discourse act that has a theme, which a discourse act necessarily has, and a rheme, but by appropriate elements and some techniques, it should be interesting (able to hold the attention of the audience for which it is intended), is most likely to carry (and thus disseminate), and thereby a theoretical model, some useful comments.

Basically a documentary film is made in the service of the community, on the belief that the responsible spread of information (between the people of different countries and between the people of different parts of the same country) cannot but improve the human condition.

Hansen was brought to Australia to head the film unit of the National Film Board in 1946. He started his career as director-screenwriter in British documentary in the 1930s, and was senior producer in the Canadian National Film Board for most of World War II. His first film in Australia, *School in the Shrubberies* (1947), about the NSW correspondence school system, was a finalist for the documentary Academy Award.

The National Film Board's film unit in the 1940s was under the control of the Department of Information and from 1950 onwards consisted of the DIO's much diminished section, the News and Information Bureau of the DIO. It had an inoperative staff of film makers, including John Grey, Catherine Duncan, Ben Marder, William, Lee Robinson, Geoff Collings, Hugh McIntyre and Colin Dixon. They came from mainstream and experimental independent where there were no constraints on a filmmaker.

Flowers remained. He fought for the man against everything from political interference to, at times, sheer acts of closure. He trained new filmmakers, leading to a great many successful careers of filmmaking in the 1960s by such figures as Richard Small, Jim Doniphan, John Morris, Richard Mason, Don G. Gribble. He also founded relationships for the Commercial with film Unit of the 1970s in which Oliver, Bruce, Peter West, Gary Bradley, Graham Churn, Jason Oliver, Phil Noyce and many others worked.

He had great enthusiasm for every aspect of film, whether allowing the non-actors



preservation at Ego Film Studio, remembering the details of the sequence coming from a new print of a 1930s feature, allowing audiences society whose perspective had broken down, or plunging into the exciting romance in a Jubilee four-color emergency.

He was ardently active outside the time producing the cause of film. He worked to support Unesco, the Australian Film Academy, the National Film Theatre of Australia, the Australia Council of Film Sciences, the Sydney Film Festival, the Australian Film Institute. And he worked on the endless committees which led to government support for feature films, independent filmmaking and a film school in the 1960s and 1970s.

In the Australia of the past fifty years there has been a great need to fight for Australian film production and film knowledge. He fought.

LINO BROCKA 1939 - 1991

GABRIEL MARSHALL

Lino Otero Brocka was one of the most respected film directors in The Philippines. He died in a car accident in Manila on 22 May this year. Brocka was 52 years old.

In a 20-year career, Brocka's social-realist films won him acclaim in London, Berlin, Toronto and Cannes. His films have also been screened in Australia. Brocka was the guest of the Sydney Film Festival in the mid-1980s.

The shock of Brocka's death will be keenly felt by many who admire his talent and shared Art Philip Salvador the star of *Deposito* (1989) to Lino Brocka (and the movie, *Deposito*) (1989) (1989). "It's your film that I will be remembered. If you say it is important, then I want to make the film."

In The Philippines, 95 percent of the 150 film made and shown are predictable melodramas or westerns against the law. The stories of love, loss, murder and revenge are often drawn from the extremely popular local tradition of the serialized "novel." Most people read these illustrated comic magazines than read the 20 or so morning newspapers available in Manila.

Lino Brocka was one of the most respected and controversial film directors in The Philippines. He became known as a workaholic to the point because they work so hard and produce the hard work results during the Philippines who live in poverty. In 1986 Brocka's contributions were recognized by President Aquino when he was appointed as a member of the commission charged with assessing the Philippine constitution. However, Brocka walked out of the commission after just four months. Commenting later on the Aquino government, he said, "The graft and corruption of the Marcos era is still around."

Brocka was passionate about filmmaking. He often had three films on the go at once, shooting one while on pre-production with another and post-production on a third. "Sure, I also make those cheap melodramas," said Brocka, "but that helps me to finance the movies I really want to make."

One film that Lino Brocka really wanted to make was *Deposito* which he finished in 1989.



LINO BROCKA

It is set in the aftermath of a revolution in which a new democratic government replaces a corrupt dictatorship. But many of the problems experienced under the former regime are still evident.

The movie follows the journey of Jimmy (Philip Salvador), a former political prisoner under the dictatorship, as he tries to make public opinion against a corrupt group of vigilantes responsible for the bloody massacre of innocent farmers.

The film premiered at the 1989 Cannes Film Festival, but was in Competition even though that year was the two hundredth anniversary of the French Revolution and human rights was the theme of the Festival.

Many of the film critics in Cannes were of the opinion that *Deposito* could have won a prize had it competed. It was only after the Festival was finished that Brocka learned that Festival organizers were concerned that the film's screen would have embarrassed President Aquino, who was to visit France a month later. The movie was not lost on the French people. "You may, like Brocka," *Cineaste* made a television host offered publicly "I'm sorry for France."

Film critic Jacques Seclier of *Le Monde* described *Deposito* as "a film with a great social commitment." It is a call for the theory, the struggle for human rights. It is a great film which is sincere with realism, lyricism and passion.

According to Brocka, "The movie is mainly about human rights violations under the

Aquino administration." His scriptwriter Pete Luciani, said.

All of the material for the movie was taken from the pages of the newspaper, *Deposito*, a based on actual events and in fact the screenplay was mixed down because the real is a so-called.

The film is realistic shows concretely in The Philippines and distributors have been warned not to touch it, as the risk of having their licenses revoked. The authorities there have branded it as "extreme, disgusting and politically motivated."

In response to a strike struck against him by the government censor and others who had not even seen the film, Brocka screened *Deposito* primarily in the University of The Philippines. The response was heartening. Over time hundreds of people considered much of the three showings and the film received a standing ovation from Manila's movie journalists and human rights activists.

As *Deposito* and his other work shows, Brocka was an ideal storyteller. He held strong and principled views on everything from morality, censorship and human rights, to politics, religion and art. He leaves a legacy of films which are understanders in Philippine and world cinema.

TOM HAYDON

1938 - 1991

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**AN EMPIRE OF THEIR OWN:
HOW THE JEWS INVENTED
HOLLYWOOD**

Neal Gabler, Anchor Books, New York, 1999.
362 pgs. pb. rrp \$25.95

PAUL KADIMA

In 1936, the editors of *American magazine* reported that, of 85 names engaged in production in Hollywood, 52 were Jews. "And the Jewish advantage holds in prestige as well as number", the magazine diplomatically announced. F. Scott Fitzgerald, in lesser words, described Hollywood as "a Jewish colony, a golden [sic] tragedy."

The main participants in this "Jewish holy day" — Louis B. Mayer, Adolph Zukor, Harry Cohn, Carl Laemmle, Maxine Lowie, William Fox, Harry and Jack Warner, Nicholas and Joseph Schenck, a virtual rollcall of the producers of Hollywood and the American film industry — were Jews and immigrants hailing mainly from the prairie state of Eastern Europe. These childhoods were characterized, fairly uniformly, by poverty, hardship and parental cruelty. They had little or no formal education, and were rebuffed by the genteel Establishment of America.

Thematic aspects of the paradise that is the springboard for Neal Gabler's lively book on the Hollywood Jews:

The producers that the American film industry which Will Hays, president of the original Motion Picture Producers and Distribution of America, called "the quintessence of whatever comes by America," was founded and for more than 30 years operated by Eastern European Jews who themselves seemed to be aspiring for the quintessence of America. [Author's select, p. 13]

Gabler, however, is barely interested in what one might term the Jewish success story. His concern is how this group of men — whose members went on to establish the major Hollywood studios — supplanted their notions of Eastern European antipathy on to that of the American Dream? rejected their prejudicial ancestry through an overwhelming embrace of the greater America, and created a system that finally rendered them irrelevant.

One of Gabler's aims is to analyze (often for too loosely and sketchily) how these migrants, through the films they produced, created metaphoric worlds that reflected their own sense of values, beliefs and morals. The MGM film, writes Gabler, were distinguished by a general air of yearning, in which

Mayer was playing out through his stars and their splendid cinematic melodramas [sic] his own fantasies of attractiveness and social mobility. (p. 314)

The leading women and men, he argues, were beautiful, elegant, smart and yet coolly unapproachable in sharp contrast to the noisy and easy men at Warner and Columbia. Reflecting their world view, the Warner film stars were filled with "vague underlying liberalism," "a dark shade of despair," "an over-reliance on and on selfhood, and almost cosmologically adrift, where a host of Kurosawa prevented our from truly attaining virtue." (p. 196)

The analysis is disconcerting, but only over speculation. Referring to Frank Capra's popular sagas and the smart, intelligent, initial comedies such as *The Angels' Share*, *Mr. Deeds Goes to Town* and *Mr. Moran*, Gabler writes of Columbia and Harry Cohn:

Columbia portrayed life partly as it was for Harry Cohn and partly as he wished it to be. On the one hand, Cohn the underdog, Cohn the populist, Cohn the long-sighted defender of common sense and decency. All of these Cohns thought he was. On the other hand, Cohn the verbal chameleon. Cohn the rhetorician and philosopher. Cohn the example. All of these Cohns appeared to be in some pursuit for what he believed was a different way for a man who had difficulty expressing himself without explication, his stars were among the most verbally dexterous in the movies. (p. 303)

Gabler portrays these main players as producers of their progeny, an extraordinary, helpful victims of a personality that was deeply lacking. The portraits are well-researched and read. Here, for instance, the comically belittled and famous Harry Cohn (the chapter dedicated to Cohn is perfectly captioned: "I Don't Get Ullrich, I Get 'Em") comes across as the equivalent of a maladjusted adolescent

In Cohn, much he called Hollywood Jews class, lack of education, religion had all conspired to make a great hurt — the hurt of the underdog. — His flagrant condescension, and his cynicism were symptomatic of anger. He was opposing the dynamics of class into a kind of racist. However, Cohn, obviously felt he was creating the real values, the game of power. (p. 134)

According to an employee, an incident with Cohn made unclear "tell off a sudden, alone wondering who is going to drive him." Gabler quite rightly sees this as only one half of the equation. There was indeed a method behind his meanness, which is revealed at length in Cohn's long-standing relationship with Frank Capra, whose greatest films were produced under Cohn's ever-vigilant eye at Columbia.

However, an American the Hollywood Jews may have appeared, their longing to assimilate, to fabricate themselves according to the ideas of their new homeland, was nothing short of farcical. One could hardly find a more potent symbol of this yearning than Louis B. Mayer who, claiming to have fought his way through war and where he was born in Russia appropriated for his brother the fourth of July, when he would stage a typically grandiose and patriotic parade.

Even the Jews' hatred of antisemitism finds itself insinuated into the memoirs of American life. Referring to Rabbi Men Nathanson whose list of contacts included Sammy Davis Jr. and Elizabeth Taylor, Gabler writes:

And surely only in the gentler universe of Hollywood could a rabbi go to a television studio to appear on a program about the meaning of the High Holidays, as Nathanson did in September 1958, and instead have Ralph Edwards mock him and his beliefs: "Rabbi Men Nathanson — this is your life!" (p. 309)

The Establishment did offer their long, documents to the Hollywood Jews. But it came at a huge cost. As the Hollywood Jews' domination of American public life increased, so too did the public attacks from antisemitism, nationalism, anti-semitic comments, whose roots were gnawed by the outbreak of World War II, the establishment of HUAC and the conclusion of the Cold War.

Gabler makes it patently clear, however, that the Hollywood Jews played a significant part in their own demise. As an early stage they aligned themselves with the conservatives and extremists of the Republican Party. (The Warners were the only ones among the first generation Hollywood Jews to flirt with the Democrats subsequently.) Their responses to the outbreak of World War II were, at best, ambivalent and tentative (Cohn was an admirer of Mussolini, released a documentary on

him and accepted an invitation to visit him in Moscow), but by the time of the HUAC investigations and expulsions the Hollywood Jews were locked into an insular bubble.

What was interesting was how much the Hollywood Jews' hatred of communism seemed really to be a fear that Jewish radicals would make of Jew-dom, rather than ideological opposition. The Hollywood Jews would have done almost anything to disassociate themselves from the old crowd that linked Jews to political violence, morally and financially, that older and less made the myth of the Jewish-American conspiracy, but had attacked them for controlling Hollywood in the first place (p. 300).

Earlier dedicated this book "to all those who stand outside the creation of power and privilege". The radical irony of this dedication is the very simultaneously vindication and censure upon the Hollywood Jews. Even when Gabbler is railing against the Hollywood Jews' conservatism and often reprehensible moral standards such as communism, gaudiness and sheer narcissism, he leaves the anti-prophetic open to judgement. It is in this spirit that so palpably resonates throughout this book, and was so accurately captured by Lilian Hellman when she defended the Hollywood Jews from a right wing, anti-Semitic attack.

I also think the books of movie companies and studios with their appointed commentators, had over thought of themselves as American cinema with unlimited rights and obligations. Many of them had been born in Germany, Italy and in other foreign lands. It would have been possible in Russia or Poland, but it was possible here to enter the Cosmo-City level of chicken soup. (p. 374)

SILENT WITNESSES: RUSSIAN FILMS 1906-1936

Revised and co-edited by Yuri Tsvetkov,
introduced by P.C. Dail, L. Cudde, C. Montenegro
and D. Robinson, British Film Institute

YURII TSVETKOV

The rediscovery of Russian (and Trans-Caucasian) film history in the wake of pre-revolutionary film history comes at an extremely pertinent time for the cinema in the Soviet Union. Now successfully dressed as movie nation and purporting of the last band of humanitarian individualism, but without yet having recovered real and real features of mass culture, devoted to the construction of 'integration' and its attendant weapon, money, and without as yet any clearly functioning cultural concerns concerning 'quality' or 'value', these moments seem to many 'cinemas' in the Soviet Union as there are opportunities, or, to give events a more positive reading, opportunities. Such are the dilemmas and challenges of pluralism.

"Contemporary Soviet cinema lacks everything — technology, money, inspiration", says Yuri Tsvetkov, the Russian film historian, philologist and sociologist who began his researches with Eisenstein but found himself continually attracted by 'the challenge' of the unexplored' offered by pre-revolutionary cinema. It was his work that was drawn on in mounting the *Porcelain Goddess del Cin-*

ema Movie in 1980, a Soviet devoted to the silent cinema which has now mounted an exhibition of Russian silent cinema. (It is the catalogue of this event that the British Film Institute has published as a finely illustrated bilingual Russian-English edition edited by Geoffrey Nowell-Smith.)

Tsvetkov found the archive well annotated and catalogued despite the political restrictions. "Silent film research had been locked out as a specialist area, a non-political almost clerical job." He also began to read movie magazines and reviews of the period, and found in them no will of the make or promote. In his essay on *Silent Moscow*, Tsvetkov begins to map a typology of Russian cinema, using a prototype in a cinema of performance that was linked to the highly sophisticated and rapidly evolving theatrical tradition of the time. It was a cinema of "psychological reality and exploration (rather than action) giving rise to an aesthetic of immediacy" which he terms to be the co-opting of "psychological posture" to the Moscow Art Theatre style, and the influence of Danish and Italian cinema.

What they call in Russian cinema these actors transformed one another: the open posture of the Italian film acquired psychological notation, while the somewhat weaker posture of the Moscow Art Theatre gave rise to the cinematic technique of the Russian film actor.

The word contemporary cinema used was "film". A full name was one in which the actor was "given the opportunity to depict in image some specific spiritual experience, no matter how many meters of film it takes".

This kind of history carries consequences of prohibition: current Russian cinema might find in adjusting to a market economy built on the promise of consumerism Hollywood product, if indeed one were to construct a 'necessary' relationship between this history and contemporary Soviet cinema. Tsvetkov for his part is keen to establish continuities between a pre- and post-revolution cinema but by it, he stresses, was the business of "reading off" from the film any notions of a "poetry of the eye". Instead, he stresses the action of film in Russia as a sort of third state in a highly theatrical and literary culture, a third state from the beginning: with, and thus as again a difference from American cinema, high cultural pretensions. Tsvetkov's notes project us far more strictly sociological one. He is keen to acknowledge the construction of the films with a reconstruction of their conditions of reception.

To a sociologist, the film themselves are not more than short-lived times past, casual footage whose interest lies in the flash, not in the glances of those caught for a moment by the camera, the documentation of another time and place. Different cinema archaeological in a distant sense, almost impossible to see realisation. Still others, and it is important to not to become saturated, describe a quite purely film and pervasive cinematic space. Generally they are the work of Egypt Bess, author of some eighty films in five years during the second decade of the century. They are films in which an almost inevitably theatrical plot is "put to work" by a recurrent visual

style and composition (difficult with actors). A Parisian-Russian paper of 1923 (by which time this phase of cinema was all over) puts it thus:

Very Baudelaire (perhaps the most accurate of the period) the cinema and Polanski came back from the ball in a car, leaving the audience to close up such concerned to their own private pain, they did not look at one another and they never moved. It was in this immediacy that their film was directed. This was the cinema. Nobody cheered after their car. It did not gain speed. Nothing beyond its window remained. It did not roll down a slope because the director was almost invisible in its acceptance.

The exclusivity of these films carries a strongness of lighting wrong. Western historians, noting Soviet difficulties, have tended to assign the cinema of these years to the main line of development for one of communism: "direct, cinema, performance, cinematography" (a term implying anti-realism) and portraiture of cinema, revolution, real war and the object matter of the millions living through the years of massiveness do not appear. Even that great historian of the Soviet Cinema, Jay Leyda, while noting the importance of the period before the establishment of Soviet cinema, failed to do much more. In the West, continuous scholarship can make little headway against our own over-arching need for mass documentation, reportage and analysis and the one that comes most potently and readily to hand is that of "documents from the Theatre archive", with all that implies of antiquity, historical detachment and a "lost world".

We would do well and much of the documentation in *Silent Moscow* helps to re-orient our own own history. But for a Russian cinema (and I use the term in the national sense) seeking direction and a sense of identity, the chance were cinema these films, and indeed the cinema in which they were made, could carry quite different and far more resonant explanations.

BEHIND THE MASK OF INNOCENCE: SEX, VIOLENCE, PREJUDICE, CRIME: FILMS OF SOCIAL CONSCIENCE IN THE SILENT ERA

Reis Browder, Jonathan Cape, London, 1980,
328 pp., hb, esp. 3.50

RAFFAELI CAPUTO

If lacking in interpretive insight, and the eloquence of critical style, Reis Browder's *Behind the Mask of Innocence* contains a very informative and entertaining book that should ensure a good deal of backslapping work for film historians. Browder, author of *The Ninth Gate*, once again takes a perspective on the silent period of the cinema that reflects a social history and a history of censorship. In this book, the silent cinema appears not as the "lost focus" purveyor of an aesthetic period in America's history, celebrated for its aesthetic values, but as a strong commercial sector of much of the nation's social life and consciousness.

The first thing to be said of this book is that it allows at least a glimpse of the astonishing

number of "social films" actually produced during the silent period, the extent of which is well beyond even Brown's own knowledge of the book. Despite its angle, the book really represents the tip of the iceberg, but it is a tip that the reader should take seriously for it is an indicator of the need to revise film history.

The reader should also be grateful for Brown's thorough research and manner of presentation, which synthesizes data from filmographies, politicians' filmographies, critics' commentary and others with production histories of the films in question and Brown's own sensitive and often judicious. As a consequence, *Behind the Mask of Innocence* is an affecting chronicle of protest for those who will count upon the silent cinema as the province of a few reactionary historians and filmaholics. In 1985 there appeared a book called *Film Before Griffith* which was edited by John L. Phillips. Brown's book could easily be entitled *Film Before Alan and Irving Griffith*.

Brown's case is essentially laid bare with the book's title [the silent period was the way we thought it was], and from here on the arguments largely develop rather than analysed. But the book is certainly not a possession of superficial or irrelevant a collection of plot synopses. Considering the scope of material Brown has gone over, the cumulative effect of this does not detract in a portion of the silent era that is exclusive, precise and



matter in what is referred to as the age of reform. Each chapter is well-contained whole that is mainly concerned with dismantling the (shaky) relationship between reformers, state authorities and the film industry. For such a massive book, the bonus is that the reader can randomly select chapters without being in a loss.

The book has eleven chapters in all. Chapter 1, not surprisingly, is on censorship, surprisingly it was the same for the remaining chapters only part of the way. It is there to provide a broad overview of the history, but the inherent contradictions of the various endorsement of self imposed regulations and/or state imposed censorship up until the time of Hays Office. This was the reader line for it is the following chapters that get into the specifics of specific cases.

The subject ranges of the following chapters are not areas of the social problem films that the reader is likely to have already come

across. The majority of the chapters, while applicable, are further subdivided by theme. For example, the chapter titled 'A Matter of Sex' inclusively covers the areas of The Vamp, Director, Compromising Marriage, Sex in Court, Social Disgrace, The White Slave Film and Vice Triumphs. This is an interesting new ground, but what results is an interesting collection of case studies of films that only in some are marginally familiar.

It is also an enjoyable book to read for a number of reasons: (i) because of the first hand comments of some of the players in the game (but less expectedly are those by the reformers and state officials); (ii) for some of the practices employed by exhibition to get around state imposition or how they turned the supposed bad publicity to their own advantage; and (iii) for the way our own teleconspicuity were handled for the serious, or disguised karva scene made for suggestive, obscene, prohibitions, but often were disguised out of existence.

Although *Behind the Mask of Innocence* overestimates a good deal and is abundantly researched it is still far from exhaustive. This does not do the book much harm for a lower reader of interpretation of a period that would partially in view. If the book on the whole is critical of the role of censorship in stifling public attention away from social issues than its brief epilogue suggests it is possible to view another side. Movies that seemed more a general and moral in the face of social life and which resulted from the advent of moral restrictions could have done more to isolate its ever more passionate rise of formalized self righteousness groups than a reasoned call for freedom of speech. To a certain extent Brownlow is being realistic, but it must certainly be calculated in view of comments of historical context.

BOOKS RECEIVED

COMPILED BY RAFFAELI CAPUTO



CRACKPOT: THE OBSESSIONS OF JOHN WATERS

John Waters, Fourth Estate, London, 1990, 144 pp., pb, rep. £16.95

Crackpot is a jargon-free and the contrived word John Waters has made is a number of publications over the past decade. The opening chapter, 'John Waters: Time of L.A.', is an appropriate

starting point, for it fairly much puts into perspective the remaining contributions of the book. It is essentially a tour guide to "bad taste" artifacts and attitudes. But the welcome aspect of the book is that it isn't overly filled with the banal, predictable, "his and his is" definitions that can be a lifetime among devotees of "bad taste". Collected together the assembled volume is enlightening. There are the personal accounts of personalities, film and even the one experts, but often there is the crucial that reflects a genuinely personal decision in "bad taste", and to the art of the filmmaker. Waters is not the best of writers, but he comes across as a very enjoyable, quick-witted cultural commentator.

TRASH TRIO: THREE SCREEN-PLAYS BY JOHN WATERS

John Waters, Fourth Estate, London, 1990, 256 pp., pb, rep. £24.95

Trash Trio is a collection of three screenplays (two of John Waters' films, two of which are Waters, Divine and Baltimore on the map. The scripts

are for *Pink Flamingos*, *Dogma* and the over-produced, over-seen *Thirteen to None* (the would-be sequel to *Pink Flamingos*). The screenplays consist of scenes, from the days before the current rash following of John Waters's *Blacklike Memphis* and *CryBaby* on, that come close to the screenplay but some value in reflecting the pre-respectable period of John Waters.





EMOTION PICTURES: REFLECTIONS ON THE CINEMA

Wim Wenders, Transcendental by Steven Winkelman in association with Michael Hingman, Fisher & Taylor, London, 1999, 246 pp., pb, rrp £26.95

This is perhaps the most disappointing of Fisher & Taylor's continuing series of publications on and/or by internationally noted contemporary filmmakers. *Emotion Pictures* is a collection of writings on film by Wim Wenders spanning the years 1969 to 1994, including his lengthy poetic works, "The American Dream". Given the extent of ideas, tapes and expert views, it attempts to address in regard to film – rock, a' rill in movies, the anti-quirk German idiosyncrasy, personal obsessions and so on – what is accordingly fascinating about this work is how barren and inconsequential Wenders' perceptions are.

In the essay titled "Reverence", for example, mainly about Anthony Mann's *Westerns*, Wenders makes some rather intriguing claims that ultimately leave the reader frustrated over the fact that more should have been said or explained. He claims, "In Mann's films you cross the landscape that help you understand the geography of other Westerns." Well, of course, all Westerns are largely concerned with landscape geography but in a number of different (even if limited) ways. Wenders seems incapable of being more specific. For instance, what has Wenders perceived of this geography as opposed to that of the work of director like Ford, de Toth, Stevens, et al? What kind of conflict is it the one of? And so forth. All that Wenders is saying in this example is that Mann's Westerns, and those of others, merely amount to picture postcards.

Traces of poetic endeavour are there at times, but the book mostly reads like a questionnaire, personal account of film screenings involved. Considering that this regard, the writing collected here certainly seems to have missed the writing of its life.

THE BIG STEAL SCREENPLAY

David Foster, University of Queensland Press, Australia, 1991, 64 pp., pb, rrp £18.95

A screenplay published on the back of the film's success would seem to have no other interest than to quickly regurgitate on the ready-made material of the film's mechanism. The Foreword by David Williamson, however, tends to point



to the contrary. It is unfortunately very brief, though it does open up enough space to highlight the areas of special interest in David Foster's screenplay for the potential screenwriter.

SWEETIE: THE SCREENPLAY

Gerard Lee and Jane Campion, University of Queensland Press, Australia, 1995, 64 pp., pb, rrp £18.95

What we said of *The Big Steel Screenplay* also pertains to this one. Introductory notes that come out from Gerard Lee (once upon a daily brief) and give an account of the script's development (unfortunately this does not necessarily mean dramatic development). Also included is "An interview with Jane Campion" by David Scudamore. Though this is actually reprinted from David Scudamore's review book *The Australian Filmation* rather than what we would call an interview.

THE AUSTRALIAN VIDEO GUIDE

Peter Mulvan, Collins Dove, Melbourne, 1994, 394 pp., pb, rrp £20

Any guide on video releases in Australia is essential, no matter the provisions of the author's name. That one may agree or disagree with the author's rating of a particular film does not overshadow the knowledge that the film is (or isn't) is indeed available on video in Australia. For this reason alone, if the *Australian Video Guide* is worth purchasing.

If anything, critical recommendations in this case are a bonus upon bonus for they provide relevant information and so method of rating films according to groupings such like one's local video store, makes for a very convenient reference book.

THE PREMIERE GUIDE TO MOVIES ON VIDEO BY PREMIERE MAGAZINE

Edited by Howard Bloom, HarperPerennial, New York, 1999, 319 pp., pb, rrp \$24.95

This guide on films on video comes courtesy of the now at *Premiere* (US) magazine. As readers of that journal would assume, this has a light and easy, though sometimes juvenile, approach ("Before there was a 'Crocodile' Dundee, grab and hope, Australian director



George Miller was the world over by outdoing Hollywood at its own game...").

The *Goodbye* goes through a series of director's bios (David Lynch goes for "Jesse Steel road, Lulu, 61/2 and Pussies – no surprise there). This is followed by critics' choices then, the real recommendations begin. "In honouring Your Bad Movie", "Good", "Love and Marriage", "Schindler's List" (at the end is a devoted index which cross-references with the chapter listings).

There is masses of information for both in the various film reviews, some wide but mostly of at least passing interest. The critical opinions are typical of *Premiere* magazine.

COPYRIGHT: A HANDBOOK FOR STUDENTS

Peter Kinnear and Carol Brund, Foreign Press – Centre University of Technology, Western Australia, 1996, 37 pp., pb, rrp £12

This handbook may not cover all the intricate areas of copyright, but it is a good start. It should be welcomed by students and independent filmmakers with no experience in clearing copyright clearance. It aims to make this group familiar with copyright laws, especially when pertaining to music. For instance, not many would know that, when clearing copyright for a film except consisting a musical piece, a separate copyright may exist for the music.

It is an essential guide for avoiding the common pitfalls of those making their way in the industry.

TARKOVSKY: CINEMA AS POETRY

Miya Tsurumaya, Translated by Suzanne Ward, Edited and with an Introduction by Ian Christie, Fisher & Taylor, London, 1999, 137 pp., hb, rrp £19

Personal observations by Miya Tsurumaya of the great Russian director, Andrei Tarkovsky. To be reviewed next issue.

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STAFF APPOINTMENTS

FILM VICTORIA

Film Victoria has appointed a new Executive Director, Jennifer Hooks, who took up the position on 15 July.

Hooks, a writer, director and producer, has served on the boards of the Australian Children's Television Foundation, the Melbourne Film Festival, the State Film Centre Council and the Board of Film Victoria.

The chairman of Film Victoria, John Howe, said:

Ms Hooks' excellent background in film and television production and administration will ensure that the Corporation maintains its standing in the film industry, and is steadily steered through the most challenging period in its history.

FFF

The Australian Film Finance Corporation has appointed Margaret Barnes as Business Affairs Manager. Barnes works in private practice as a solicitor in the film and television industry. She specialises in copyright, contracts, companies and fund raising.

Barnes is also director of a number of companies involved in film and television production, and is a founding member and director of Company B Limited (which produces and manages Rebel Secret Theatre) and Winners in Film and Television.

DOCUMENTARIES

ABC AGREEMENT

A new agreement on funding for Australian documentaries prepared by the ABC has been announced by the FFC's Chief Executive, John Morris.

The agreement has led to a set of guidelines for the funding of documentaries with ABC provides a first for the FFC.

Provided minimal criteria for funding are satisfied, the FFC aims to fund approximately 30 projects per year, with ABC income being provided on equal distribution.

The guidelines provide a tiered per-fee from the ABC of \$65 000 per hour for films with budgets between \$240 000 and \$300 000, \$70 000 when the budget is less than \$250 000, and \$80 000 when the budget is below \$240 000. For material which the FFC considers has a high level of demonstrated international appeal, the private level requested from the ABC will be a minimum of 15 per cent of the budget or \$40 000, whichever is the greater.

CO-PRODUCTIONS

Agreements have been made to the AFC's Co-production Guidelines in order to clarify the eligibility of documentaries.

Established in 1986, the Official Co-production Programme aimed to encourage Australian producers who wish to produce film and television projects in collaboration with foreign colleagues where the countries demands foreign creative participation or where the budget demands substantial foreign equity.

The programme now includes agreements between the Australian government and those of Canada and the UK, and a memorandum of understanding between the AFC's counterparts in France and New Zealand, Germany, Italy and the USSR are still negotiating.

The agreements mean that documentary co-productions are allocated eight points (under the AFC's point system) with at least three points related to Australian involvement in key creative positions (often film researcher/writer, director of photography, sound recordist, film or off-line editor, overseas producer).

CONFERENCE

The Second Australian Documentary Conference will be held from 29 November to 2 December at the Australian National University, Canberra. Directed by Margaret Grey, it will address contemporary documentary forms and content, and issue the role documentaries play in Australia's multicultural life. There will be film screenings, presentations of research papers and debates. For more information, contact: Maria Farmer, Maria Farmer Publishers. Phone or fax 182 327 8374.

AUSTRALIAN FILM FINANCE CORPORATION FUNDING DECISIONS APRIL - JUNE 1991

19 APRIL

FEATURE

SUBJECTS (90 mins) Victorian Independent Producers. A co-production between Australia and New Zealand. Executive producers, William Marshall, Phil Gottlieb, David Arnold. Producers: Michael Patterson. Director: Michael Patterson. Writer: Jan Sarah Prinsagel cast, Nathan-Garner, Noah Taylor. Dan's Miquigun. Five teenagers are trapped in a Melbourne hotel on the day in 1864 when The London visited. One by one, through the night, they leave their souls.

TELEVISION

BITTERLY ISLAND (Series III, 16 x 30-minute children's series) Mediaset. Executive producer: Jan Dale. Directors: Ed Dyer, Frank Arnold. Writers: Ian Coughlan, John Mann. Prinsagel cast: Ginger Taylor. The adventure continues in Bitterly Island with the arrival of the Royal Yacht of a deposed Polynesian monarchy, carrying the 14-year-old prince.

DOCUMENTARY

DIAMOND EMPIRE (3 x 1 hour) Impact Media Productions. Executive producers: Laurel Flynn, David Finning. Producer: Jan Roberts. Director: Greg Lanning. Co-director, writer: Jan Roberts. An international investigation of the diamond world - a world of shadowy intrigue and greed-peddlers based on war, role advertising and the manipulation of love.

23 MAY

DOCUMENTARY

FOR ALL THE WORLD TO SEE (37 mins) Home Land Films. Producers: Megan McMurphy, Pat Fiske. Director: Pat Fiske. Writer: Pat Fiske. A portrait of Professor Fred Hollow, and a study of his pioneering eye health programmes in Tanzania, Nepal and outside Australia.

21 JUNE

FEATURE

ONE OF THE BOSS (90 mins) Barron Film (France). Executive producer: Paul Barron. Producer: David Rapley. Director: James Richardson. Writer: James Richardson. When Doug Deoligan gets out of jail he has plans for a crime and trouble-free future, but his best friend has different plans.

TELEVISION DRAMA

FRANKIE'S HOUSE (4 x 30-minute mini-series) An official Australian UK co-production. Roadhouse Coasts & Carroll. Producers: Alan Carroll (Australia), Eric Fether (UK). Director: Peter Oak. Writers: Andy Armstrong, John Loner. Younghouse journalist Tim Page arrived in war-torn and Indonesia: Saigon in 1965. He went on to record the atrocities of the Vietnam War and was world acclaim.

DOCUMENTARIES

JOHN OLSEN PAINTING AUSTRALIA (90 mins) Don Bennett. Executive producer: Stuart Purves. Producer: Don Bennett. Director: Don Bennett. Writer: John Olsen. A study of one of our greatest painters.

YALDVILLE (35 mins) Joanne Stewart. Producers: Jane Holliman, Joanne Stewart. Director: Marie Andriantsoa. Writer: Marie Andriantsoa. Yaldiville in Australia is about extraordinary people, extraordinary performances and our inherent fascination with the crime and the unusually skilled.

VITALITY AUSTRALIA (30 mins) Looking for Australia. Producer: Jonathan Loner. Writer: Vicki Vialter. A profile and acclaimed Russian journalist, now living in Melbourne, takes us on a whimsical journey in search of the real Australia.

Book: *Caravans and Caravans* by IAN HAY

interest in film music soundtracks, either as an adjunct to companion components of a film, or merely as a source of an enjoyed experience in the cinema, continues unabated. Since the advent of CDs, soundtrack recordings seem to have proliferated and the release scores of such composers as John Hany, Miklos Rozsa, John Williams, Jerry Goldsmith, Danny Elfman, James Newton Howard and Hans Zimmer, to name just a few, are well appreciated.

Thus renewed interest by the public and the recording companies has happily led to the appearance on compact disc of a number of local composers' work for film, and thus a good news both for them and collectors.

Some of the music dealt with in this brief roundup is from recent releases, some not, but as these latter show the recordings have been released only in recent months.

Wendy Cracked a Walnut (1991) may not have been the most successful of Australian movies—in fact, it was close to a total failure—but salvaged from the wreckage is the score, the work of composer Bruce Smeaton and multi-talented performer Jo Chavasseau.

Almost worth buying for the idiosyncratic notes on the music by Smeaton that come with the disc, interesting here is a fair amount of frustration over the plight of Australian movie composers as well as a generous (and well deserved) tribute to the input of Chavasseau that is a well deserved pleasant surprise.

Produced by Jo-anna Smeaton, a "clinchiness of sensitive, compromised devices" the sounds range from the lush to the jumpy and all were physically produced by Chavasseau, an amazing one-man-band. Try tracks 7 "Glowing Candles", 8 "Midnight Rhythms" and 9 "Fox of Life" to sample the sound and the variety before you decide if this is your thing.

Sky Pirates (1988) and *Thirst* (1979) both have scores by the prolific Brian May which have recently been issued by One Of One Records on CD. There are typical campy of May's signature work with a big orchestra.

Sky Pirates on tape could well from the artwork on the disc without investigating any further—was an attempt at a local version of *Spyglass in Sweden*, and the music (over the

WENDY CRACKED A WALNUT



original score by Bruce Smeaton with Chavasseau

twist of a on disc) pays its own allegiance to the work of John Williams. However, the focus and percussion, full of happy glissandos and strong transatlantic, the 18 tracks have titles such as "The Crash", "Fighter Attack", "Track Chase" and so on. It was a relief to get to track 14 "Pachyderm a Day" for a respite of "Samba Go March In" which does, I think, do to damage the orchestra.

There's a variation on the sample theme, lots plenty of companion score sounds and makes good use of an added chorus (track 6 "Vampires Chorus"), but the romance theme is bland. The final excerpt (14 "De Finner Hops/End Titles") shows May in his most serious.

Both these discs may suffer from what Jeffrey Jones in *A Modern Thought* has written with Mervin's music: "Too many notes"—but they are typical examples of May's work and his knowledge of orchestral effects is undeniable.

More interesting thematically, however, is the work of Simon Mader for the 1983 movie *For the Term of His Natural Life*. He was just twenty when he wrote this score, and the disc shows a wide variety of style and a shrewd use of orchestral colours.

There is the more variety here than in May's scores though some of Mader's "busy" passages almost interchangeably with that composer's work. Sample track 15 "Reverend Mader" and 14 "Fights in the Coal Mine" to get an idea of the contrast in style and mood on this disc.

The Columbia release of the soundtrack from *Flirting* (1988) also includes music from director John Daugh's earlier *The Four My Nine Brakes* (1987). There is no new music here, but the tape is an enjoyable mix of pop music of the period and some classical pieces of music from Vaughan Williams (his name is incorrectly hyphenated on the notes accompanying the release.)

De Deliquenza (1989) does a lot more for Kyle Minogue's career and it doesn't do much either for local composers. Jerry Lee Lewis, Louie Richard (Gene Vincent) and The Platters all set the period for the film's action, and there's a song from Kylie herself



("Tears On My Pillow"). Miles Goodman's original music is confined to the film where (just track on side 2 of the tape). Again an enjoyable tape if you're into the music of that period, but more a nostalgic compilation than anything else.

More interesting are the soundtracks from *The Big Seal* (1990) and *Death in Brunswick* (1991), both featuring a considerable amount of music from Philip Judd. The former as well as containing tracks from Mervyn As Anything, Boom Crash Opera and other groups, does have some songs written and performed by its cast. Try *Five Feet*, as well as a few tracks ("Hugs", "Love Clearance", "Dis-Ch") which are purely orchestral.

The themes here aren't particularly memorable and seem to have little real relevance to the images, but his work on *Death in Brunswick* is a considerable advance in this area. The Greek influence in the music is entirely appropriate to the setting and character in this funny black comedy and adds considerably to the overall effect.

With the assistance of Peter Walker, who composed three of the tracks as well as playing accordion, Judd has come up with a very interesting and as mentioned earlier, As well as an extract from Mader's 1983, there's a short dialogue excerpt from Sam Neill ("Cliff's Third Condemnation") which really does give the flavor of the film.

Like the recent stuff, I found this soundtrack release very interesting and the addition of dialogue sequences some thing more movie soundtrack releases should copy.

ITEM	CD NO.	TYPE
<i>Wendy Cracked a Walnut</i>	000220001	CD
<i>Sky Pirates</i>	000220001	CD
<i>Thirst</i>	000220001	CD
<i>For the Term of His Natural Life</i>	000220001	CD
<i>Flirting</i>	000220001	Tape
<i>The Delinquents</i>	000220001	Tape
<i>The Big Seal</i>	000220001	Tape
<i>Death in Brunswick</i>	000220001	Tape

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Length *30 mins*
Language *GP English*
Signature *Prose and Poetry, Office on
Embroidery*

Card *Pratt: The North Star, David
Franklin: John Quincy*

Synopsis *Designed to raise the awareness
of employers to the advantages of hiring
people with physical or emotional dis-
abilities. Shows a short video on the success
story of a woman who became blind in
her childhood but managed to make a career
progressing up to her position with en-
tirely new disabilities and equipment.*

DOI: 10.1002/for

Panel, co-	Maxine Fierman Co.
Director	Long Beach, Calif.
Producer	Max Lloyd
Scriptwriter	Frank Harvey
JOE	Mary Jackson
Sound mixer	Richard Hall
Editor	Mark Van Buren
Mixer	Laboratory
Prod. manager	Henry Lee Lu
Supervisor	Peter Hinton
Laboratory	Applause Inc.
Length	15 min.
Genre	GP, Music
Sponsor	Boyd & T. Traffic, author of "D"

Species The Road and Traffic Authority (RTA) documents all road signs of most types. This video illustrates the manufacturing and sign erection processes using a combination of theoretical and documentary order.

[illegible][illegible]

TABLE 1. *Summary of the 1996-1997 season*

Height, m	Canadian Prairies
Altitude	Point St Ignace
Producers	White Cornucopia
Inventory	Fish Landing
ICRP	King Island
Nearest residents	Timmy Valley
Religion	Angelic Basilica
Music	Lafayette
Local language	St. Mary's Basilica
Place name	Grand Staircase
Latitude	French Sea & Marsh
Length	100 miles
	1 mile from Community Services
	Antenna system
Design	SP Bureau
Appearance	Roach & Traffic Antenna

Costs Saved Measure: Spill-Clot Top Symposium. A dramatized video designed to increase public awareness of safety for Roads and Traffic Authority road workers. It illustrates the difficulties and hazards experienced by crews when vehicles enter the flow of traffic.

References

[illegible][illegible]

These guidelines cannot be the whole story.

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[illegible]

ACKNOWLEDGMENTS

Prod. by	J&P Films
Principal Cast/les	
Director	Robert Mullin
	Peter Dinklage
	Clark Maxwell

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